This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

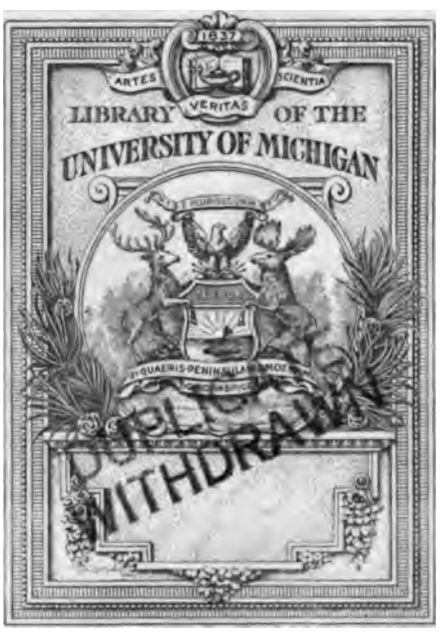
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

B 1,597,330


1837
ARTES
SCIENTIA
VERITAS
LIBRARY OF THE
UNIVERSITY OF MICHIGAN
PUBLIC
WITHDRAWN

J. N. Scott

MODERN

LANGUAGE NOTES.

A. MARSHALL ELLIOTT,
MANAGING EDITOR.

JAMES W. BRIGHT, HANS C. G. von JAGEMANN,
HENRY ALFRED TODD,
ASSOCIATE EDITORS.

VOLUME VIII.

1893.

BALTIMORE: THE EDITORS.

805
M69
L3n
1893
V.8

TABLE OF CONTENTS.

ORIGINAL ARTICLES.

Warren, F. M., The Origins of the Pastoral Novel in Spain 1-10
Hohlfeld, A. R., Studies in French Versification 10-17
Page, F. M., Remarks on the Gaucho and his Dialect 18-27
Mott, Lewis F., Shakespeariana—*Inland* 27-30
Chamberlain, A. F., The Canadian French Dialect of Granby, Province of Quebec. 31-35
Keidel, George C., The "Evangile aux Femmes" 35-37
Hale, Edward E., Jr., Open and Close *ê* in the 'Ormulum' 37-46
Harrison, Thos. P., Tenth Annual Convention of the Mod. Lang. Association. 65-72
Bruce, J. Douglas, Immediate and Ultimate Source of the Rubrics and Introductions to the Psalms in the Paris Psalter 72-82
Lentzner, Karl, Observations on the Spanish Language in Guatemala 82-85
Huss, H. C. O., Paul Heyse's 'Merlin' 85-88
Logeman, H., The Etymology of Gospel 89-93
Keidel, George C.—A Hitherto Unpublished Text of the "Evangile Aux Femmes". 93-96
Bruner, J. D., The Tonic Personal Pronoun *tu* > *tue* > *tuo* in Old Pistojese 97-99
Cook, Albert S., Readings in Ryman's Poems. 129-131
Rennert, Hugo A., Miguel Sanchez, 'El Divino' 131-144
Porter, Samuel, Dr. Emerson and the "Guide to Pronunciation" 145-150
Brun, Samuel J., Sournéta: Mèste Règé è Moussu Laourèn 150-153
Herdler, A. W., The Sentiment of honor in Calderón's Theatre 153-160
Calkins, Raymond, 'Nathan der Weise'—*Poem or Play?* 193-205
Schelling, Felix E., The Source of Peele's "Arraignment of Paris" 206-208
Bruner, J. D., Manuscripts in the Pistojese Dialect 208-214
Hohlfeld, A. R., Studies in French Versification. II 257-272
Grandgent, C. H., American Pronunciation Again 273-282
Fortier, Alcée, George Sand 283-296
Keidel, George C., The St. Alexis Legend 296-300
Jenkins, Thomas A., Etymology of French *cousin*, *couche*, *coucher* 300-302
Hanscom, Elizabeth Deering, The Allegory of de Lorris' "Romance of the Rose" .. 302-305
Rambeau, A., Phonetics and "Reform Method" 321-331
Rennert, Hugo A., Lope de Vega's Commedia 'Santiago el Verde' 331-343
Tupper, Jr., Frederick, History and Texts of the Benedictine Reform of the Tenth Century 344-367
Huss, H. C. O., "Wie ich beharre bin ich knecht" 367-368
Herdler, Alex. W., Stendhal 269-371
Rambeau, A., Phonetics and "Reform-Method." II. 385-398
Napier, A. S., Fragments of an Ælfric Manuscript 398-400
Otto, H., Modern Philology in Finland 400-403
Emerson, Oliver Farrer, Prof. Earle's Doctrine of Bilingualism 403-411
Geddes, Jr., James, Two Acadian French Dialects compared with the dialect of Ste. Anne de Beaupré 449-459
Kittredge, George Lyman, "To take Time by the Forelock" 459-475
Pietsch, K., Source of the Idiom "To take Time by the Forelock" 469-475
Krüger, A. G., On the Italian Metrical Version of the Knight of the Swan 475-477
Williams, R. O., Not so very American 478-484
Rambeau, A., Additional Remarks upon Beyer-Passy's 'Elementarbuch des Gesprochenen französisch' and Beyer's 'Ergänzungsheft' 484-486
Hase, Frank H., The Absolute Participle in the Old English 'Apollonius' 486-489

REVIEWS.

Keene, H. G., The Literature of France. [*B. L. Bowen*] 46-48
Lentzner, Carlos, Tesoro de voces y Provincialismos Hispano-Americanos. [*Hugo A. Rennert*] 48-50
Paul, Hermann, Grundriss der Germanischen Philologie. I. [*Hermann Collitz*] 99-106
Gollancz, Israel, Cynewulf's Christ. [*Albert S. Cook*] 106-111
Hoefft, Carl Th., France, Francois and Franc im *Rolandslied*. [*C. A. Eggert*] 111-113
Balg, G. H., The First Germanic Bible. [*H. Schmidt-Wartenberg*] 113-116
Paul, Hermann, Grundriss der Germanischen Philologie. II. [*Hermann Collitz*] 160-169
Gummere, Francis B., Germanic Origins. [*James Taft Hatfield*] 169-175
Fontaine, C., Les Prosateurs français du xix. Siècle. [*Jos. A. Fontaine*] 175-179
Casteguier, Geo., Extraits Choisis des Œuvres de François Coppée. [*Jos. A. Fontaine*] 175-179
White, Horatio Stevens, Deutsche Volkslieder. [*Arthur H. Palmer*] 179-183

Gilmore, J. H., The Outlines of Rhetoric for Schools and Colleges. [*C. Alfonso Smith*]
Mackie, Alexander, Macaulay's Essay on Warren Hastings. [*C. Alfonso Smith*]. 183–184
Paul, Hermann, Grundriss der Germanischen Philologie. III. [*Hermann Collitz*]..... 215–223
Koschwitz, E., Zur Aussprache des Französischen in Genf und Frankreich. [*Edwin S. Lewis*]..... 224–227
Fennell, C. A. M., The Stanford Dictionary of Anglicised Words and Phrases. [*Clarence Griffin Child*]..... 227–242
Edgren, A. Hjalmar, A Brief Spanish Grammar. [*C. Carroll Mardin*]
Manning, Eugene W., A Practical Spanish Grammar. [*C. Carroll Mardin*]..... 243–249
Steffens, Georg, Rotrou-Studien. [*Hugo A. Rennert*]
Anschuetz, Rudolf, Boccaccios Novelle vom Falken und ihre Verbreitung in der Litteratur. [*Hugo A. Rennert*]... 305–310
von Eichendorff, Joseph Freih., Aus dem Leben eines Taugenichts. [*James Taft Hatfield*]..... 310–312
Hermann, Max, Deutsche Schriften des Albrecht von Eyb. [*Max Blau*]..... 312–313
Magill, Edward H., Reading French Grammar. [*O. B. Super*]
Magill, Edward H., Le Piano de Jeanne, and Qui perd gagne. [*O. B. Super*]... 313–315
Jespersen, Otto, Chaucer's Liv og Digtning. [*Daniel Kilham Dodge*]..... 315–316
Elias-Herrmann-Szalmatólski, Jahresberichte für neuere deutsche Litteraturgeschichte. [*Calvin Thomas*]..... 372–375
Rossmann-Schmidt, Lehrbuch der französischen Sprache. [*H. Schmidt-Wartenberg*]
Grandgent, C. H., Materials for French Composition. Part v. [*H. Schmidt-Wartenburg*]
Lyon-Larpent, A Primary French Translation Book. [*H. Schmidt-Wartenberg*].
Schèle de Vere, M., The French Verb. [*H. Schmidt-Wartenberg*]..... 375–377
Learned, Marion Dexter, The Saga of Walther of Aquitaine. [*B. J. Vos*]..... 377–380
Stengel, Edmund, Grundriss der romanischen Philologie. [*F. M. Warren*]..... 412–431
Castelli, Giuseppe, La Vita e le opere de Cecco d'Ascoli. [*Hugo A. Rennert*]..... 431–438
Parsons, James C., English Versification for the Use of Students. [*A. H. Tolman*].. 438–443
Corson, Hiram, A Primer of English Verse. [*A. H. Tolman*]..... 489–494
Breul, Karl, Maria Stuart. [*Hugo K. Schilling*]..... 494–497
Kelle, Johann, Geschichte der deutschen Litteratur. [*C. von Klenze*]..... 497–499
Gréville, Henri, Le Moulin Frappier. [*Walter D. Toy*]..... 499–501

CORRESPONDENCE.

Hale, Edward E., Jr., Certain Miltonic Conceptions 50–53
McClumpha, Charles Flint, On Stopford A. Brooke's Beowulf, in his 'History of Early English Literature' 53–57
Macmechan, Archibald, The Morris-Skeat Chaucer, Notes and Queries..... 57–59
Grandgent, C. H., The Phonetic Section..... 59
Cook, Albert S. { Two Chaucer Notes..... 116–118; A Note on the Beowulf..... 117–118; Dewy-Feathered..... 118–119
Strunk, Jr., Wm., Gothic Emendations..... 119–120
Hart, J. M., " " 121
" " Scūr-Heard 121
Palmer, Arthur H., Scūrheard..... 121–122
Macmechen, Archibald, "Team" 122
Karsten, Gustaf E., Germanic *Slihta*..... 124
Hohlfeld, A. R., Gothic Emendations..... 184–185
von Jagemann, H. C. G., Gothic Emendations 185
Schmidt-Wartenberg, H., " " 185–186
Cook, Albert S., Sidney and Giordano Bruno. 186–187
Bright, James W., The *ubi sunt* formula..... 187–188
Warren, F. M., Uncle Remus..... 188–189
Gerber, A., " 250–252
Deghuée, Charles J., Joseph Jacob's Translation of Baltasar Gracian's 'Oraculo Manual' 252–253
Halsey, John J., Anelipeman..... 253–254
Dunlap, Charles Graham, Shakespeariana... 254
Harrison, Thos. P., Elnyard..... 255–256
Harper, George McLean, The Legend of the Holy Grail..... 316–317
Swiggett, Glen Levin, Old English Poetry... 317–318
Green, B. W., The Meaning of the Word "China"..... 318
De Laguna, Laura, Chanson de Roland..... 380–383
Edgren, A. H., Spanish Grammar..... 443–445
Marden, C. Carroll, Spanish Grammar..... 446–447
Bruce, J. Douglas, Tote..... 501–502
Kittredge, G. L., The Avowing of Arthur.... 502–503
Mott, Lewis F., Villotte Friulane..... 503–504
Child, C. G., *Stapol—Patronus*..... 504–506
Tupper, Jr., Fredrick, The *ubi sunt* Formula. 506–507
Ott, J. H., Team..... 507
Harris, Chas., The Pedagogical Section of the Mod. Lang. Association of America.... 507–508

BRIEF MENTION.

60, 124–126, 189–190, 383, 447–448, 508–509.

PERSONAL.

60, 126, 192, 384, 509–512.

OBITUARY.

60–62.

JOURNAL NOTICES.

63–64, 127–128, 191–192, 319–320.

MODERN LANGUAGE NOTES.

Baltimore, January, 1893.

THE ORIGINS OF THE PASTORAL NOVEL IN SPAIN.

THE last number of the *Publications* of THE MODERN LANGUAGE ASSOCIATION (vol. vii, no. 3), contains the paper on Spanish Pastoral Romances, which Dr. Rennert read at the Nashville meeting, and which he has since offered in Germany as a dissertation for the doctor's degree. The object of his study is the æsthetic treatment of the subject and not its literary history. For this reason he has left to one side the discussion concerning the antecedents of the Spanish pastorals, and has preferred the statements of Ticknor and of the Italian writers to those of their opponents. In this way he affirms Sannazaro's 'Arcadia' to be the progenitor of Montemayor's 'Diana.'

But there is another view of this question of the origin of the pastoral novels in Spain which it is important to note. In a Leipzic dissertation printed at Halle, in 1886, G. S. Schönherr disputes the theory of Ticknor and his school, and maintains that the 'Diana' is the literary descendant of Ribeiro's 'Menina e Moça,' a Portuguese story of the same period, whose author was a friend of Montemayor. Back of this discovery Schönherr does not go, and, thereby, leaves uninvestigated the general subject of the growth of the pastoral in the Peninsula.

Such an investigation, if unsatisfactory, owing to the scarcity of supporting material, is, at least, extremely interesting, and must have tempted often the students of the South Romance literatures. That nothing, however, has been published which may be called a literary history of the early pastoral, shows quite conclusively that these scholars were not satisfied with the results of their labors, and that, undoubtedly, the whole chapter must be postponed until many more manuscripts of Italy, both in Latin and in the vernacular, shall have been made available through competent publication.

In the meantime the field is open for all the essays imaginable, and which may contain more or less facts that some day may be, or may not be, confirmed by scientific conclusions. It is not then with any idea of adding to the stock of knowledge concerning the Spanish pastoral, that I point out some authors and works which may have contributed towards its development. My object is rather to call attention to one factor in the development of the novel, whether pastoral or other, which is not generally taken into sufficient consideration. This factor is the influence on prose fiction of stage performances and public recitations, whether in pantomime, songs or plays.

Some years ago, wishing to make myself familiar with some one department of comparative literature, I determined to study into the sources and the continuity of the drama, such as we know it, from Greece and Rome down to modern times. To do this understandingly it seemed that a knowledge of the fiction of antiquity and of the Middle Ages was necessary, since it was quite evident that the main subjects of theatrical representation in former times were drawn from popular traditions. So by reading the prose fiction of Greece, as it has come down to us, of Mediæval Christendom and the early Renaissance period, I thought that light might be thrown on the drama of these different epochs. The result of carrying out this course of reading has been the reverse of what was expected at its inception. Prose fiction has thrown but little light on the drama, and none at all on its development. On the other hand, the drama has often been found at the birth of fiction, and has even presented certain kinds of novels with their plots. Stage scenes were the starting-point of the realistic picaresco novels, as well as of the pastoral romances. And as a general rule, conceding the usual number of exceptions, I find that a period of novel-writing follows a period of dramatic excellence, and repeats, in manuscripts or in print, the leading themes of the plays of the previous generation.

Let us apply this conclusion to the pastoral romances. We know that the Italian pastoral is the successor of the Latin eclogue, a dialogued form of poetry presenting dramatic scenes. This ancestry holds good for the

dramatic pastoral, but the narrative shows also the presence of indigenous plays, similar to the *pastourelles* of France, or imitated from them. To be sure, the form of the narrative pastoral, being prose and verse mingled, indicates a different model, which is unquestionably due to the admiration of Boccaccio for Dante and his desire to pattern the 'Ameto' on the 'Vita Nuova.' But leaving out of account the accessories of the Italian pastoral its substance is classical and Roman.

When we transfer the study of the pastoral to the Spanish peninsula and to the writers of the sixteenth century, it is reasonable to transfer the same method of research to the new country, and to seek among the previous literature of the new people the same pastoral elements which abounded in Italy. Accordingly, the dramatists and the poets who obviously imitated Vergil are first to be reviewed. From their writings the extent of classical and pre-renaissance influences can be approximately estimated.

Portugal and Spain were both subjected at an early date to an invasion of French and Provençal pastoral literature. The *pastourelles* of France were made welcome as early as the beginning of the fourteenth century at the court of King Dyonisius of Portugal, while their Provençal imitations found their way to Aragon, Catalonia and Valencia, on the eastern coast. We can easily fancy that this inroad was met by many indigenous shepherd songs, since the occupation of the people was so generally that of raising flocks and herds. But it is a misfortune that the scarcity of early manuscripts prevents any research into the actual state of affairs and allows to us conjectures only.

Besides the *pastourelles*, foreign and native, the pastoral idea in literature was fostered by the popular theatre. The form which this took in Spain and Portugal was that of scenes called *autos*. Such *autos* appeared in large numbers towards the time of the Christmas festivals, and a favorite subject they used was the visit of the shepherds to the manger at Bethleham, another proof of the natural leanings of the people occasioned by their means of livelihood.

From the sacred *auto* to the secular was but a step. The village public which was accustomed to the shepherds of Palestine, proved friendly to those of La Mancha, and the better educated classes accepted easily the fashionable swains of Arcadia. The last-named transposition of scene and subject was strongly aided by the example of the Latin eclogues, as it was in Italy, if, indeed, the eclogues did not actually suggest the Spanish plays. These changes were made before the end of the fifteenth century and, consequently, before Italian pastoral literature had developed beyond the writings of Boccaccio.

It is significant to notice that at the very outset, so far as the literary survivals show, the Spanish and Portuguese pastoral poets were inclined to use their own countrymen as actors in their scenes. In this respect, to be sure, Boccaccio and the humanists had already set them an example. And it is also to be noted that in the Spanish pastoral the eulogy of Arcadia and of the Golden Age is wanting. This conception, peculiar to a decadence in race and to disappointed hopes. was cherished at that time in Italy alone, The Spaniards of the Moorish Conquest and of the Empire could not appreciate such a sentiment, and their literature remains unaffected by it down through the first half of the sixteenth century; and such a vital difference in national environment is a sufficient explanation for the slight influence of the Italian pastorals of the time on the Spanish. The latter belong to an earlier period, as far as their allegory is concerned, and depend rather on Vergil, Boccaccio and the Italian humanists of the fourteenth and fifteenth centuries.

The pastoral compositions of the Peninsula, which remain, confirm the truth of the foregoing observations. And it is particularly noticeable that their sentiment and thought are more varied and more natural than those of the Italian writers, and that they adhere to what we now call *local coloring*. The first of these compositions appeared not far from the year 1472, and is called the "Coplas de Mingo Revulgo," from the name of the chief character. The "Coplas" are a series of strophes in dialogue form and present a pastoral drama of one act. The parts are taken by two shepherds, one of whom, the spokesman for the

common people, is Mingo Revulgo. The subject of the play is the distress of the country under Henry IV. For this kind of eclogue, which suggests a well-known one of Vergil, the model is almost surely the Christmas *auto*.

Some twenty-five years later, Juan de la Encina wrote a set of pastoral plays, which are genuine dramatic eclogues. Among them are to be found religious *autos*, as well as some which are purely secular in subject. Two of the latter call for especial comment. The one is an imitation of a French or Provençal *pastourelle*, and contains village scenes, allegories and the usual descriptions of the kind, all portrayed in the acting and conversation of shepherds. The other, dated 1497, is a love-story of the pastoral type. In it a shepherd, Fileno, relates to two companions his love for Zafira and her disdain. Fileno ends his woes by suicide.—Here we have a dramatic pastoral, the origin of which was undoubtedly in the Latin or Italian pieces of a like nature. Its author was also a great admirer of Vergil's bucolics, as he proved by translating many of them.

In the first third of the sixteenth century lies the literary career of Garcilaso de la Vega. About one half of his whole production is represented by three eclogues, rather of a lyric than a dramatic turn. These three consist of as many episodes, taken from the real life of their author, and put in a pastoral setting. Their scenery is Spanish and they deal in personal facts, yet, at the same time, they reveal in their make-up the influence of Vergil, Horace and Sannazaro. In other words, they show that fusion of local and foreign elements, which seem to me to be the beginning of the future novel. If this be so, their story is important and should receive careful attention. It runs as follows:

On the banks of the Tagus a shepherd, Salicio (anagram of Garcilaso), is lamenting to his friend Nemoroso (probably the poet Boscan) the coldness of his mistress. The recital of these sorrows is prolonged to the death, from grief, of Salicio, who leaves Nemoroso behind to bewail the loss of his own sweetheart, Elisa.

So much for the first eclogue. The second is longer. It opens with a description of the place, a fountain under the trees, and introduces the melancholy shepherd, Albanio, who tells his woes and forgets them soon in sleep. But he is aroused by the singing of Salicio, and breaks out into new lamentations as he relates his story to the latter: One day when Albanio was resting from the hunt in company with one of Diana's nymphs, he is besought by her to reveal the face of his beloved. He bids her find it in the neighboring fountain, and she innocently complying, and seeing in the clear water the reflection of her own features, in shame and confusion flees away. Salicio now tenders consolation to Albanio and the two leave the scene. Their place is soon taken by the nymph in question, Camilla. In a soliloquy she declares her love for Albanio, and at the same time affirms her desire to remain true to Diana's vows. She then falls asleep by the fountain and is found there by Albanio. But his happiness is cut short by the arrival of Salicio and Nemoroso, when Camilla disappears. The poet now runs off into a eulogy, which he puts into the mouth of Nemoroso, of the country-seat by the Tormes and of the Alva family. This is a well-known diversion in the later novels, and we find already here in Garcilaso the urn adorned with the portraits of the valiant men of the time, and bearing inscriptions which recount their deeds. With this eulogy the second eclogue comes to an end. The third eclogue is unimportant. It praises a vale of the Tagus and a nymph who lived there, and ends with a poetical tournament between two shepherds.

These three poems of Garcilaso are highly significant in the history of the development of the Spanish pastoral, provided we allow for it an indigenous development. They are significant because they contain some of the principal elements of the later novels. In the matter of scenery, Garcilaso followed his predecessors and chose the valleys of Spanish rivers. By his anagrams he modernized the time of the action and made it real, though he felt under obligations to be somewhat mythological and to hold to the fiction of Diana's nymphs. By dwelling on true emotion he further increased the reality of his plots, while in the eulogies of living nobles he brought the action into the present time and indicated, by

citing the names of their protectors, the actual identity of his fictitious shepherds. In other words, Garcilaso made time and place ready for the pastoral novel, and popularized the device of taking episodes in disguise from the career of the author himself. After him a definite plot and a prose form are all that is needed to produce the pastoral novel.

Garcilaso was popular not only in Spain but also in Portugal, where the educated read Spanish equally with their own vernacular. Wandering actors took up these particular poems and, by emphasizing their dramatic side, made them favorites with the public at large. Their effect on the theatre of the time was great, and a large number of pastoral plays was the result. In this way the influence of Garcilaso's conception of the pastoral became general and enduring. How many humbler poets became his imitators, we do not know, but among the names which have been handed down to us, there are some authors who seem to have received from him their inspiration.

Such a follower is Francisco de Sà de Miranda, a relative of Garcilaso, but a Portuguese by birth. It is possible that he obtained many of his notions of pastoral literature from the Italians, whose country he visited from 1521 to 1526, and that his resemblance to Garcilaso is but accidental. But the blood relationship of the two men and the popularity of the latter makes the theory of Miranda's literary dependence the more plausible one. At all events Sà de Miranda employed the same method of treating his themes as did Garcilaso, and the Italian forms of his verse are modified by local color, and contain subjects drawn from nature. Many of his eclogues are in the shape of dialogues and present nothing new; but that one of them which he first wrote, called the "Story of the Mondego" has a place here. It is a narrative told by the poet himself.

The subject of the story is the love affair of an orphan, Diego, who lived on the banks of the river Munda. One day as he was returning from the chase he heard the voice of a nymph of the place. He approaches her and is charmed by her dress and figure, both of which the poet describes at considerable length. But when she becomes aware of the hunter's presence she vanishes, to return no more. Wounded by the darts of love Diego laments her flight, and finding no consolation pines away and dies. His neighbors bury him by the stream, henceforth called by his name, the Mondego. An epitaph celebrated his virtues.

The sentiment of this eclogue is most like that of Boccaccio's pastorals, and shows no advance towards the later novel. But the style and the accessories of the narrative are modern and real. The author especially developed his descriptions of nature, avoiding the conventional phrases and the traditional ornaments of the landscape. His grass is thick and growing, his meadows are spangled with flowers, and his flocks live and move in the background of his scenes. Sà de Miranda loved nature as a man, and his love vitalized the touches with which he expressed his sense of her attractions. After him the problem was to place in a real rural setting the expression of genuine emotion and personal longings. This problem the writers of Portugal solved, and thereby attained the reward for which the more refined Italians had striven in vain.

It was a friend of Sà de Miranda, Bernardim Ribeiro, who united these two essentials of the pastoral novel. Ribeiro was older than his friend, and lived later, and undoubtedly came under the influence of the Italian pastorals. Yet the main material for his writings was probably taken from the same sources as those of Juan de la Encina, the secular *autos* of the popular theater. But the bucolics of Vergil and Garcilaso's poems are not to be left out of the question.

The first eclogue of Ribeiro is a dialogue between two shepherds on the subject of love. One, ignorant of the passion, gives sound moral advice to the other, disconsolate because his mistress had married a richer swain. The author here has, perhaps, drawn on his personal experience, since in his second poem he has used one of the events of his own life as theme. He there tells how a shepherd, Jano, disregards the warnings of an older friend and goes to the king's court at the age of twenty-one. There he falls in love with the shepherdess, Joanna, of noble birth, and he

does this knowing well that his love is hopeless, and also in spite of the outcome of a previous affair of the heart. But he finds a consoler in the person of another shepherd, Franco de Sandovir, an attempt at an anagram, which is obvious.

In the other eclogues the sequel of the story is given, the names of the characters being changed. Silvestre, who is living alone and lamenting his love, is joined by Amador who has escaped from his own grief. Jano reappears on the scene, in exile on account of unrequited affection. Finally, in the fifth eclogue, written many years after the other, two exiles are seen discussing their situation in a foreign land. One of these is Ribeiro, the other is Agrestes, supposed to be Miranda or Montemayor.

In these five poems are the leading events of their author's history: his departure from home, his life at the court, his love above his station, his exile and his hopes for a return home. By putting these incidents into prose and by making the poems chapters, you have an autobiographical novel. Ribeiro did this, and the result is the pastoral romance "Menina e Moça."

The relation of Ribeiro's eclogues to his prose narrative has been already traced by Braga, and can be found in his volume on the author in question. The connection between Ribeiro and Montemayor is the subject of Schönherr's dissertation and needs no comment here. Whatever the outcome of the matter may be, when more documents can be brought to bear on the question of the origin of the Spanish pastoral novel, it would be idle to conjecture. What I have tried to show is, that there is already in the Spanish and Portuguese literature enough pastoral material known to explain the rise of the pastoral novel, without having recourse to foreign supplies; and that this material is mainly derived from the ancients, from Boccaccio, and from the Italian humanists, but has been modified to suit the new country and surroundings and has incorporated in itself a like indigenous growth, of greater or less amount.

And a conclusion I would draw is the general one, that, when the times are ripe for this or that idea or this or that form of expressing the idea, it is extremely hazardous, and I would almost say impossible, to affirm that one man or one book is the particular origin of another man's thoughts, or book, unless indeed an identity of substance can be established between the two, so that the material used by the one is obviously appropriated by the other. And in this matter of literary genealogy the histories of literature are especially prone to err.

F. M. WARREN.

Adelbert College.

STUDIES IN FRENCH VERSIFICATION.

I.

The Alexandrine Verse in Racine's 'Athalie.'

IN MOD. LANG. NOTES, vi, 6, 336 ff., Dr. Matzke published "A Study of the Versification and Rimes in Hugo's 'Hernani,'" in which he compares his own results with those given by M. Becq de Fouquières.[1] My intention is to make Racine's 'Athalie' the subject of a similar investigation, and to ascertain how far M. Becq de Fouquières' somewhat summary statements concerning Racine's use of the Alexandrine verse hold good for 'Athalie.' At the same time, the data given by Dr. Matzke for 'Hernani' will aid me in determining more in detail, than has been done before, some of the differences between the Alexandrine verse of Racine and that of Hugo.

To be sure, M. Becq de Fouquières, too, in various parts of his book, compares Racine's verse with that of Hugo. His result, however, though sufficiently exact for a work in which such a comparison is developed as a side-issue merely, can scarcely be considered satisfactory to special students of the subject. For his comparison is not intended to be exhaustive, his estimates having been reached by examining a little over one thousand lines taken at random from the different plays of Racine, on the one hand, and Hugo's 'Légende des Siècles' on the other. Thus no allowance is made for the differences in versification that may be presumed to exist between the earlier

1 'Traité général de Versification française,' Paris, 1879.

and later works of Racine—a method which is especially open to objection, since a different way of treatment has been chosen with regard to Hugo, who is represented by a thousand lines from only one work. More reliable and definite results, it would seem, can be obtained by carefully comparing a single one of Racine's plays with one of Hugo's dramas; and selecting 'Athalie' and 'Hernani' as a basis, will make such a comparison especially suggestive. For both of these plays are not only recognized masterpieces, but may also be considered as representative works of the dramatic art of the two great periods to which they belong. To compare 'Athalie' with 'Hernani,' is to compare the last and probably most finished dramatic work of the classical period proper—showing Racine at the very height of his art—with the first successful attempt of Hugo at overthrowing the very system that reached its climax in 'Athalie.'

Still, as a contribution to the history of the Alexandrine verse, this investigation would have gained much in whatever value it may have, could I have included in it a few other plays; for example, the first and fourth acts of Jodelle's 'Cléopâtre,' 'Le Cid,' 'Andromaque,' 'Zaïre,' etc. Although such was my original plan, I have been obliged to renounce it.[2]

In the following pages, I shall first give an account of the structure of the verse in 'Athalie,' comparing my results with those of M. Becq de Fouquières.[3] In a second part I shall draw a comparison between 'Athalie' and 'Hernani.'[4]

The first point of interest in a study of the Alexandrine verse is the relative frequency of its different types. Following M. Becq de Fouquières' example, I indicate these types by headings like 3-3-3-3, each figure denoting the number of syllables in each of the four rhythmic elements of the verse. M. Becq de Fouquières, on p. 146 of his book, mentions the percentage of only the nine most frequent types, while thirty-six are theoretically possible and in fact occur almost all in 'Athalie.'[5] As the nine types he mentions, represent only 81½%, no less than about 19% of all the verses are not accounted for otherwise than by the remark:

"Viennent ensuite, à des degrés divers de fréquence, les autres formules, parmi lesquelles il faut distinguer celles où entre la combinaison 1—5."

In the following table I prefer to omit the enumeration of all the single verses belonging to each type, as such a representation would take up much space, while it would scarcely have an adequate value. In E. O. Lubarsch's "Französische Verslehre," Berlin, 1879, pp. 510 ff., may be found the first act of 'Athalie,' carefully scanned, although the author of that valuable work still labors under some antiquated notions about the structure of French verse. My own scannings differ in a few instances from those of Lubarsch. The first column to the right of the headings states how many times each type occurs in 'Athalie,' the next column gives the percentage for 'Athalie,' while the last contains the percentages given by M. Becq de Fouquières.

	A	A	R
3—3—3—3	309	18.8	22
2—4—3—3	254	15.4	12.5
3—3—2—4	158	9.6	9
4—2—3—3	150	9.1	9
2—4—2—4	150	9.1	9
3—3—4—2	117	7.1	6
4—2—2—4	98	6	4
2—4—4—2	83	5	6
1—5—3—3	57	3.5	
4—2—4—2	46	2.8	4
1—5—2—4	32	1.9	
3—3—1—5	29	1.8	
2—4—1—5	28	1.7	
2—4—0—6	17	1	
1—5—4—2 / 3—3—0—6	16	1	
4—2—1—5 / 0—6—3—3	12	0.7	
1—5—1—5	10	0.6	

2 E. Trüger published in 1889 "Geschichte des Alexandriners. I. Der französische Alexandriner bis Ronsard." Leipziger Dissertation. A continuatiou promised in the preface has so far not come to my notice. Mr. Trüger, with rare exceptions, limits himself too much to general statements, which detracts somewhat from the value of his investigation.

3 For the sake of brevity I shall indicate M. Becq de Fouquières' results by R (Racine in general), my own by A ('Athalie').

4 The verses are numbered according to Prof. Joynes' revised edition of 'Athalie' (Holt) and Dr. Matzke's edition of 'Hernani' (Heath).

5 The number of lines in 'Athalie' exceeds 1800, but only 1644 of them are Alexandrine verses, the choruses consisting largely of shorter verses.

	A	A	R
4—2—0—6	9	0.5	
0—6—2—4 / 0—6—4—2	8	0.5	
5—1—3—3	6	0.4	
2—4—5—1 / 1—5—0—6	4	0.2	
3—3—5—1 / 5—1—4—2	3	0.2	
5—1—2—4 / 5—1—1—5 / 5—1—5—1 / 1—5—5—1 / 0—6—1—5	1	0.1	
4—2—5—1 / 5—1—0—6 / 0—6—5—1 / 0—6—0—6	0	0	
	16445	100.3%	81.5%

Thus it appears that, in a general way, M. Becq de Fouquières' statements hold true for 'Athalie.' The differences in detail, however, are not without importance nor interest. Even the nine most frequent types in A are not the same as in R, since in A 1-5-3-3 occurs more frequently than 4-2-4-2. Out of the thirty-six types that are theoretically possible, no less than thirty-two occur in A, although seventeen, or more than half of them, appear so rarely that together they amount only to 3.2%. The four types entirely lacking in A are 4-2-5-1, 5-1-0-6, 0-6-5-1, and 0-6-0-6. Of these the first three seem never to have been used by Racine, for the only examples that M. Becq de Fouquières (pp. 88 and ff.) gives of them, are all taken from Molière. Another point of interest is the relation between the two most frequent types 3-3-3-3 and 2-4-3-3. While together they represent, both in R and A, about 34½% of all the verses, the proportion of their frequency is not the same in both instances. In A, as the above list shows, 2-4-3-3 occurs 3% oftener, 3-3-3-3 therefore 3% less frequently than the same types in R. This means, provided that R is fairly representative of all of Racine's work, that, in his last work, the poet no longer gave the same prominence to the most regular type (3-3-3-3) as in his earlier works, but that—unconsciously in all probability—he succeeded in making his verse more flexible and varied. As M. Becq de Fouquières states that his 22% for 3-3-3-3 are the result of examining passages taken from all plays, while A alone contains only 19%, it would be interesting to examine one of the poet's earlier plays, in which we, therefore, might expect to find about 25% of 3-3-3-3. Such a relation, if compared with the 15% of the same type in Hugo, would give us a good idea of the gradual decrease in the use of the most regular, but also the most monotonous form of the Alexandrine verse.

Generally speaking, the above comparison of the different forms of the Alexandrine line shows plainly that the classical verse of Racine—and of the other writers of the same period, I might add—is far from being so monotonous and wanting in variety of rhythm as it is often claimed to be. This fact will become still more apparent if we examine the so-called pseudo-classical verses to which M. Becq de Fouquières devotes the sixth chapter of his book. These are verses that, although consisting of four rhythmic elements, yet bear greater resemblance to the form of the romantic than to that of the classical line, due to a closer connection between their second and third elements—a relation that tends to weaken, and in a number of instances, entirely obliterates the pause after the second element and the rhythmic accent on the sixth syllable. Such verses are of special interest, since they prove that the romantic form of the Alexandrine verse is not an invention of the writers of the Romantic period, but rather that it gradually developed from the verses of the classical writers.

Because these verses are half-Romantic, half-classical, their scansion and classification is not always free from doubt. In the following I give, therefore, a complete list of those lines in 'Athalie' that, to my mind, cannot be read as classical verses, without doing violence to their meaning and syntactical construction.

3—3—2—4>3—5—4 (eighteen times):

26, 128, 333, 533, 634, 654, 671, 839, 880, 1028, 1131, 1176, 1346, 1563, 1636, 1664, 1677, 1779.

2—4—2—4>2—6—4 (fourteen times):

12, 184, 230, 437, 574, 601, 617, 747, 953, 975, 1071, 1073, 1267, 1420.

3—3—3—3>3—6—3 (ten times):

43, 139, 395, 493, 659, 871, 1102, 1270, 1369, 1647.

4—2—2—4>4—4—4 (ten times):
88, 407, 435, 522, 568, 979, 1460, 1667, 1769, 1810.

4—2—3—3>4—5—3 (five times):
146, 377, 421, 495, 1575.

2—4—3—3>2—7—3 (four times):
201, 309, 967, 1031.

4—2—1—5>4—3—5 (twice):—150, 1757.

2—4—4—2>2—8—2 (once):—487.

2—4—1—5>2—5—5 (once):—409.

1—5—3—3>1—8—3 (once):—187.

1—5—2—4>1—7—4 (once):—681.

1—5—1—5>1—6—5 (once):—884.

Thus we see that there are in A sixty-eight pseudo-classical lines; that is, 4. 3% of all the verses.

In order to compare these results with those of M. Becq de Fouquières, I quote from p. 114 of his book:

"Il existe, en effet, dans Racine un assez grand nombre de vers à double rythme, c'est-à-dire dans lesquels le sens permet à la rigueur de supprimer le temps de repos de l'hémistiche et de rapprocher les deux éléments intérieurs du vers, en ne conservant que le second de leurs accents rythmiques."

He goes on giving a list of seventy-two verses of this kind that represent the seven Romantic types 4-4-4, 3-5-4, 4-5-3, 3-4-5, 2-6-4, 3-6-3, and 5-3-4, and finally adds:

"Sans doute, je n'ai pas rassemblé tous les exemples de vers à double rythme que pourrait offrir Racine; je crois cependant qu'on ne pourrait grossir beaucoup cette liste."

These statements differ not a little from what must be inferred from my list of "vers à double rythme" in 'Athalie.' For my list does not contain verses, the sense of which "permet à la rigueur" to consider them as of three elements. On the contrary, in all of the verses quoted, the sense decidedly suggests such a change in scansion, while there are quite a number of them in which the change is even necessary; for example, in

975: Vivez,—solennisez vos fêtes—sans ombrage
1267: Il faut—que vous soyez instruit,—même avant tous,
1420: Joas—ne cessera jamais—de vous aimer.
1563: Vous conduire—au travers d'un camp—qui nous assiége?

and others.

If, on the other hand, I had included in my list all those verses whose second and third elements can "à la rigueur" be read together as one element, the number of pseudo-classical lines could be still further increased.[6]

From the fact that 'Athalie' alone contains no less than sixty-eight pseudo-classical lines, a double conclusion can be drawn: in the first place, that M. Becq de Fouquières' list of seventy-two lines is, without doubt, far from being complete; secondly, that the percentage of such verses is probably greater in Racine's last play than in the preceding ones—which would be an additional interesting proof of how the mature master tended more and more toward a greater variety of rhythmic movement.

After having thus examined the Alexandrine verse in 'Athalie' with regard to its general structure, quite a number of more special features of it still remain to be discussed; as, for example, the rhymes, the 'enjambements,' the cæsura, the division of lines in animated dialogue, and others. As M. Becq de Fouquières, however, makes scarcely any special statements about these points, I could only state the results of my own investigation. For this reason—as well as to avoid a useless repetition—I shall keep this matter for the second article, in which I propose to treat of it in the form of a comparison of 'Athalie' and 'Hernani.' One point, however, I wish to mention here, so as not to be obliged to touch the matter at all in the second part; that is, the question of alliteration and assonance.

Probably I should not even have mentioned these two points, were it not for M. Becq de Fouquières' devoting two very elaborate chapters of his book to their discussion. The theory set forth by him is by far too complicated and vague for me to attempt to discuss it here. Let it suffice to quote from p. 224, where he says:

"Chaque vers est construit suivant une double combinaison d'allitérations et d'assonances; toutefois, dans les uns l'allitération dominera, tandis que dans les autres ce sera l'assonance."

6 There might especially have been added to the list a number of verses whose cæsuras are more or less weakened an account of the division of the line in dialogue. To this category would belong 382, 588, 634, 659, 699, 999, 1289, 1514, 1723.

Starting out with this preconception, he tries to illustrate it by means of a number of verses taken from Racine and Hugo, and since he does not try to formulate any law, but merely looks for repetitions of the same consonant or vowel within the same verse, in a number of instances he necessarily finds what he is looking for. To what extreme he carries his theory can be seen from the following citation on p. 243 of his book:

> "Aria—ne, ma sœur,—de quel amour—blessée,
> Vous mourû—tes aux bords—où vous f..—tes laissée!

Le second vers, une merveille, a toute sa sonorité concentrée dans le mot *bords* qui porte l'accent rythmique de l'hémistiche, et dans lequel le son plein de l'*o* est frappé par la dentale (sic) *b* et prolongé par l'*r*. Cette dentale (sic) est le centre de quatre allitérations formées par le *v*, l'*r*, le *t* et l'*s*. Nous les mettrons en évidence:

> *V*ous mou*R*û—*T*e*S* au bo—*R*' où *V*ous f..—*T*es lais*S*ée"

Four different alliterations in one verse is a little too much, everybody will admit. But to let the voiced linked *s* of *mourûtes* and the voiceless *s* in *laissée* form one of these alliterations is worse still, and strikingly shows the danger of yielding too much to some preconceived idea.

Thus I think I need no excuse for not examining the verses in 'Athalie' in reference to alliterations and assonances. Prof. Tobler in his excellent book, 'Vom französischen Versbau alter und neuer Zeit' makes no mention whatsoever of alliteration, and treats of assonance merely as the old substitute for rhyme.

I wish to add, however, that there can be found in 'Athalie'—just as in other non-alliterative poetry, and often even in prose—lines or passages containing so striking a repetition of the same consonant, that in reading them we become conscious of the presence of alliteration, even though it might be difficult to say to what extent the author was conscious of its use. Such instances are far from being without interest, but their importance ought not to be overestimated, but should be proportioned to the regularity and frequency of their occurrence.

A. R. HOHLFELD.

Vanderbilt University.

REMARKS ON THE GAUCHO AND HIS DIALECT.

IN spite of the distressing political muddles that still impede the material progress of the Argentine Confederation, its statistics of late years have shown remarkably significant figures. In 1887 Buenos Aires alone received over 120,000 emigrants of various nationalities, and during the twenty years between 1866 to 1886 the income of the Argentine government was quadrupled. All this induces one to believe that the twentieth century will see in the Confederation of the Rio de la Plata, a powerful country, rich in its developed resources and yet having in store, like the United States at present, an incalculable amount of latent energy.

The immense yearly influx into that country of foreign elements, will undoubtedly influence the character of the nation and have also a bearing upon its politics.

The question has been asked, as to whether the incoming of so many "foreign" languages into a country as poorly endowed with means for *popular education* as the Argentine would, in time, not have a disintegrating effect upon its national tongue, and even prevent it from holding its own. So far, there has been no evident sign of change. The Hispano-American element has not only the advantage of possession and actual existence, but it is constantly strengthened by large contingents of Spanish-speaking emigrants from Old Spain and the Basque provinces. The general emigration in point of nationality, is too heterogeneous for any special people to show predominance. The different races that constitute the European family meet in the vast regions of Argentina upon neutral soil and, as a rule, rapidly assimilate with the natives and adopt the Spanish tongue. The only people who, by their numbers, might prove a dangerous trial to the original Spanish element, are the Italians. But they, for the most part, belong to an uninfluential, uneducated class, and speak as many dialects as there are Italian provinces. The Teutons, although numerous and influential, do not try to subvert the established order of things. The recalcitrant Anglo-Saxons alone show some objection to

being merged too quickly into the general mass, but even they in time yield to surrounding influences.

The "native" population may be, for the sake of distinction, roughly devided into two categories, the urban and the rural. The former, whether of pure Spanish descent or mixed with foreign element, represents for the most part classes influential both in politics and business, who seek the cities and towns for social and commercial purposes. According to their lights and means, they mould themselves upon the accepted examples of European civilization and culture, and do not either in appearance or speech any more decidedly diverge from their Spanish cousins across the Atlantic, than the Anglo-Saxon Americans from their British prototypes. It is, therefore, not among the inhabitants of the towns and cities of the Argentine Confederation, that one is apt to find a decidedly distinctive native type—one that has found its origin in racial peculiarities and developed within an environment never penetrated by outside influences. This type, *native* but not national since it belongs only to a part of the whole population of the country, is to be found in that portion of the rural population in Argentina known as the "Gauchos" the *hijos del pais*, the *criollos*, the *paisanos* of pure strain as they love to name themselves—a race of beings separated by an impassable gulf from the *puebleros* and the encroaching *gringo* foreigner, whom in their simple barbarous mind they dispise, but whose inexplicable superiority they gloomily and reluctantly admit.

In the absence of books for reference, the following observations on the Gauchos and their dialect or speech-mixture are necessarily crude, and chiefly dependent upon knowledge gained from eleven years of personal intercourse with the strange denizens of the Pampas. The remarks must be taken, moreover, as applying rather to the general type of the Argentine "Cow-boy" than to any specific one. In a paper like this, one may well be excused from considering divergences in character, speech and customs, that exist among a race thinly scattered over thousands of square miles of territory. Their individuality is more or less pronounced according to their greater or lesser proximity to civilized centres. It is, therefere, merely the composite appearance and not the distinctive features of the Gauchos, that I shall attempt to reproduce here. Although they may be termed now the relics of a fast decaying system, they still represent the bulk of the rural population on the flat lands of the Pampas, the swelling camps of Entre Rios, the stony banks of the Uruguay and the hilly regions of Cordoba, and yet the Gauchos are going fast. They recoil as civilization advances to destroy the reasons of their being and their free mode of existence. They chafe under the restraints that law and order impose, and in spite of what may seem a contradiction, their singular adaptability of character, they will undoubtedly withdraw further and further west until the material causes that contributed to their development shall have passed away forever.

Like the old plantation negro, the Gaucho will soon be a half-mythical type; he belongs to a race of Centaurs that is bound to disappear, and we shall soon have to wait for local poets and romance writers to remind us that this child of nature had passions, picturesque customs and heroic qualities—everything calculated to stir the imagination of lovers of original characters. As a South American writer says:

"The Gaucho does not leave behind him great cities or monuments to defy time, but he has lived, has suffered, leaving behind him memories that are worthy of being piously gathered and communicated to posterity."

Unlike the Anglo-Saxon pioneers in North America, the early Spanish settlers mingled freely with the aboriginal tribes they found on the pampas, consequently the bulk of the rural population of that part of the Argentine still devoted to cattle, sheep and horse raising is composed of a mixed race in whose veins Castilian and Indian blood flows in proportions varying according to locality. Social outcasts, unrestrained, irresponsible, innocent of conscientious scruples, these childeren of nature have all the characteristics of this double origin. Good qualities often balance the bad in their composition, and the former manifest themselves in a manner singularly

at variance with notions accepted in civilized life of right and wrong. The average Gaucho is generous, crafty, liberal, irreligious, ignorant, immoral, ferocious, hospitable, brave, "moderately" honest, fond of display, eager for novelty, a natural gambler, libertine and dandy, "et partant"—for some unaccountable reason, "le meilleur fils du monde." On the whole, he is magnificent material which, with skillful handling, good treatment and thorough shaping, could be converted into a superb specimen of humanity. Unfortunately, he gets none of these; as he himself says:

El gaucho no es Argentino
Sino para hacerlo matar

El gaucho es como la lana, se limpia y compone à palos.

And truly the ever-recurring revolutions have not been exactly a school of morals for the poor Ishmael of the Camps. He finds it impossible to hold property of his own for any length of time, and the free methods of acquisition practiced by the rapacious *Caudillos*, the mushroom outgrowth of any outbreak, cannot fail to impress the subordinates with loose ideas as to the sacredness of proprietorship. Subjected to such morally deteriorating influences in their daily life, it might seem a marvel to find moral instincts, generous conduct and honest dealings among such company, and yet one does find here examples of all these;—virtues have a strange caprice for wandering into queer places! If it be a virtue to be pleasant in the company of others the Gaucho certainly possesses it to an extraordinary degree. Talking and singing are the social pastimes he most delights in. In his conversation he is vivacious and ready, and his language, vivid, voluble and picturesque, borrows similes and metaphors from surrounding life. It is stocked, moreover, with quaint sayings of native origin, and possesses a fair sprinkling of those enchanting Spanish proverbs which the great Sancho Panza employed with such striking effect. Material and sensual as the Gaucho's life may be, his speech often betrays a vague poetic feeling, while here and there a naïve, but startling expression of thought denotes the unconscious working of a soul, elevated momentarily above the brutalizing surroundings of a semi-barbarous existence. It is like some flash of divine intelligence quickly smothered in the smoke of ignorance.

The Gaucho is alert, quick at repartee, and guitar in hand, displays a remarkable ability for improvisation. His crude æsthetic notions and correct ear teach him to detect at once anything like incongruity or discordance. It is probably due to this characteristic that the Spanish language has preserved itself with singular purity over vast regions of territory entirely cut off from educational centres or means of literary perpetuation. The degree in purity of diction depends, of course, upon geographical position.—There is a notable difference between the language of the *paisano* of the Pampas of Buenos Aires or the somewhat civilized Oriental and that "half-jacaré" specimen of humanity the grunting, morose "Correntino indião" from the banks of the Corrientes and Parana. The vocabulary has borrowed little or nothing from the store of foreign words introduced into the Spanish of the cities by the late European immigration, but it is enriched by numerous terms of local origin, a number of Indian words referring to objects and customs of camp life, or expressing names of indigenous plants, animals, etc. This Indian contingent is furnished by the Guarani, the Quichua the Araucanian and kindred dialects—the first predominates overwhelmingly.

The words collected in this sketch are merely representative; they by no means constitute more than the ordinary stock in trade of local terms and Indian words that enter into the Gaucho's daily speech. Few or none are included in the last edition of the dictionary of the Spanish Academy. This fact in itself is worthy of comment.. Even admitting that the majority of such words and terms represent objects existing or in use in the Argentine and Uruguayan rural districts, they are certainly employed by a large population of Spanish-speaking people, and must enter into the present and future literature of the countries situated on the Uruguay and Parana.

In running over the subjoined list of words, it will be noticed that in their phonetical deviations from the regular Spanish, two principal

facts are strongly demonstrated. As usual, in the speech of untutored people, the so-called principle of ease in pronunciation strongly asserts its presence in the dialect spoken by the Gauchos. There is a certain lack of suppleness of the tongue, as if it could not turn and twist easily to form the more intricate vowel and consonantal combinations. And then, again, in their efforts to be correct they often involuntarily introduce excentric permutations. The other features are the perpetuation of dialectic peculiarities still in existence in some of the provinces of Spain, and the persistence of natural laws prevalent during the formative periods of the Spanish dialects.

PERMUTATION.

a for e: rair, rai, plaito, craia, sais, vainte.
e " *a*: comendante.
e " *i*: mesmo (old), desgracia, estrutor, poleciano, menistro.
e " *o*: escuro.
i " *e*: ricuerdo, apiarse, pion, ginetiar, vaquiano, licion (old form), rial, siguro, aviriguar, estaquiada, criatura, vinistes, pior, cain.
u " *i*: tutubiando.
u " *o*: circustancia, aura, tuito.
b " *v*: güebos,
f " *j*: fefe.
g " *b*: aguela, gueno.
g " *c*: garabina.
g " *h*: guerfano, güebos, güesos, güella.
g " *v*: enguelvo, guelven, guelvo.
h " *ll*: ahi.
j " *f*: jogon, juncion, juerte, dijunto, juego, juror, ajuera, jui (fin), projundo, juera (fuera), julano.
j " *g*: dijusto, dijustar.
j " *h*: juir, juyendo.
l " *d*: alvertido, alquerido, almirar, almitir, candilato.
l " *r*: ploclamar, ploclama, clin.
r " *d*: resertor.
r " *l*: carculen.
v " *b*: revelar, vicho, viscacha.
y " *ll*: ay.
z (French *j*) *for ll*: all words with double *ll* are pronounced like French *j*.

SELF-EVIDENT CORRUPTIONS.

comiqué: comité,
desubordinado: insubordenado,
dejuro: seguro,
dejuradamente: seguramente,
papoletano: napoletano,
Ingalatierra: Inglaterra,
mamajuana: demajuana.

Permutation extends to augmentatives, diminutives and derivatives.

METATHSIS.

Flaire: fraile, naides: nadie, probe: pobre, ansi: asi or asina, redetirse: deretirse, revelar: relevar, redepente: de repente, redamar: deramar.

PROSTHESIS.

Abarajar, afigurarse, arrecostar, arremangar, afijarse, asigun, aindiao, rejuntar, endeveras, enllenar, dispedicion, dentrar, iba a dir, al dir (in Asturian dialect).

EPENTHESIS.

Vido, caiba, traiban, inociencia.

EPITHESIS.

Creanmenlo, rencien, ansi.

DIPHTHONGISATION.

Empiece, apriende, enderiezan, comienzan, enderiese, prienda, prieste, tiemplo, dueblen (duebla), ruempa, revuelver, cuerpiada, nuembres.

SYNCOPE.

Tuito: todito, aura: ajora, tuavia: todavia, resinao: resignado, esperencia, fi, ay, vecinario, protetor, cencia, aura, inorancia, cren, he conocio, refalar, via (veia), aonde (adonde), sos (sois), conduta, vian, sulevar, indina (indiana), traindo (trayendo), istante, estrutor, magalena.

Cuñao (cuñado). The *d* is almost always dropped in the past participle of the first conjugation; in nouns and adjectives, etc.

APOCOPE.

Final *d* is usually dropped:—Se (sed), uste (usted), verdá (verdad), Si (sin), pa (para), do (doy).

APHÆRESIS.

ño, ña: señor, señora; ño Juan, ñora or ña Juana, ñublar (anublar).

Some points of divergence between the forms of the Gaucho's dialect and those of the Spanish.

a. The use of *ir* is very common: iba á hallar; iban creciendo; fué a ploclamar; ibamos á hacer; iban á dar; iba á reunir; ibamos á hacer; iba sonando el onero es bueno dir ensillando—This use is common in the Asturian dialect. Cf. Pidal's 'Romancero Asturiano.'

b. *Lo* and *los* are used almost entirely, even with intransitives: lo fí a hablar (fuí).

c. Diphthongisation and intercalation of *b* and *d* are common in verbal forms. The *b* may be a reminiscence of the Latin *bam*; the *d*; as in *vido*, is found in Old Spanish of Berceo and even in Garcilaso's time. Subjunctive Present and Imperative; ojalá los ruempa el saco. Imperfect Indicative (second conjugation): creiba, lo vido venir, caiba, traiban. We have analogical forms in verbs vine, vinistes; vino, vinimos; vinestes, vinieron.

Common use of cain (caen), Jui-Juera (fuí and fuera)—*j* has *h*-sound strongly aspirate. Cf. change of *f* to *j*—also fí (fuí): fí á verlô (frequent use in Old Spanish: ego fui ad domum); trujo (Old Spanish form for trajo).

d. Diphthongisation carried through all the persons of the tense is probably due to analogy.

e. The prosthetic development of some words which have the addition of *a*, *ar* and *d* for greater emphasis, has already been mentioned. The *a* is certainly not the Arab particle and it is doubtful whether it is the Latin *ad*.

f. Vacillation in the use of certain rules adopted in Spanish to prevent hiatus: cualquiera desgraciado, cualquier tranquera, la agua, la alma, la aguila.

g. An excessive affection for augmentatives and diminutives.

Words of local origin or meaning not found in the Dictionary of the Spanish Academy.

Arriada arriador, acollarar (to couple horses), aparcero (partner in love), apedarse (to get drunk), atarasquear, abombao, bosta (of manure not in Gaucho sense), bostear bostamenta; bichos, colorados; bolas, boleadoras, bolear; bichoco; boliche (not with Gaucho meaning 'Sutler's shop'), bichar, bombero (not with Gaucho meaning 'scout'), bagual, bañado, buscapié, birutas, chiripá, carancho, criollo, churasco, conchavar (not with Gaucho meaning 'to hire'), chumbo (not with Gaucho meaning 'bird-shot'), cosiar (and derivative nouns and adjectives), cimaron, caña (whisky), corral (cattle yard), china (common name given to native women on the camps), carnear, carneada, changango, chicharra, cancha, el condenao (the devil), chuncaco, coyundas, chafalonia, al cuete (uselessly), domador, despilchar, desgraciarse (with Gaucho meaning of 'killing some one' and 'being unfortunate'), estaca, facon, flete (a horse), gringo, garapata, mancarron, mulita, mate, milico, milicada, milonga, mamarse (not in Gaucho sense 'to get drunk'), mamua, matucho, mandinga, novillo, novillada, el nacion (a foreigner usually an Italian), naco (plug of tobacco), nutria, peludo, pintor (in sense of being a 'dude'), pucho, palenque, pingo, pardo (a mulatto), pilcha, pollera (skirt), puertear, pango, pasmo (any kind of sickness), quincho, querencia, quirquinchos, recado (saddle), ramada, retobao (invulnerable), reyuno, redomon, rumbeao, ronga-catonga, resongar, sobrepuesto, soquete, sotreta, safar, sorino (skunk), tirador (Gaucho 'belt'), tapera, tranca (also means 'a drunk'), tranquera, tero-tero, tientos (saddle thongs), toruno, trastrabillar, tape, toldo, tolderia, trenza del lazo, vicios vaqueano, yapa, yerras (cattle marking) zapallo.

Indian words used by the Gauchos and Paraguayans.

Chinchilla: wild rabbit, anguza: field rats, aguará guazú: half wolf, cobaí: guinea-pig, cuati: racoon, mataco: small armadillo, carpincho: water hog, pichy, tatu: urmadillo, lagarto: big lizard, chuchu: fever, yaguareté: tiger, pacú: round flat fish like turbot, bagre: piques, jacaré: alligator, tupí: little dog, curupai: dyeing bark, ñandutay: spider-web lace, chipa: mandeoca bread, yaguarí, guanaco, guayaca, inborebí: tapir, majá, guazú ara: tapir, ypicuá: duck region, biscacha:

prairie dog, tucu-tucu: sort of field rat, carazá: devil monkey, guazú: deer, caraguatá: Paraguayan jute, tay tetú: little pig, tayasei: boar, ñandurú: little snake, guazú pita: red deer, yacahu: pheasant, yacú, guacamayo: macaw, yñambú: little partridge, tacuara: cane, tape.

TREES AND PLANTS.

Aguaraiba, alpamato, arazá, biraró, burucujá, caá: woods, caambá: gilly flower, camalote (uncertain because *l* does not exist in Guarani), curí, chalchal, chañar, chilca, gegen, gnayabirá, gnayacau, genlé, ibaró, isipá, lapacho, molle, ñandubay, algarobo, ñapindá, ombú, pitamga, sarandí, seibo, sebil, tacuara, taruma, tataré, tunbó, tipa, totora, urunday, yatay.

FISH.

Bagre, manduví, pacú, manguruiyú, patí, zurubí, taradira.

BIRDS.

Bigua, caburé, chajá, chingolo, macá, macaguá, ñandú: small ostrich, tacuara, that is, *taqua* 'hollow canes' and *ra* round='round hollow canes,' burucuyá *bu*='to grow,' *urucu* ='little tree with red berries,' *zá*='to flower,' urú: hen, urutao: night bird, yacú, chafá.

QUADRUPEDS.

Aguará: fox, bagual, cuati, guazubirá, tamandúa: ant-bear, tatú, taquarembó.

INSECTS.

Alua, camoati, saguaipè, manganga: big bee, tambeguá, tuco, yaguarú: big wolf, jacaré, yarará: poisonous snake.

It is useless to try to reproduce here the meaning of all these words since most of them refer to local plants and animals. The etymology is not always consistent, because often the component parts of a word have suffered from attrition. Words like *ñapindá* are easily placed; *ña* 'to gather,' *pindá*-hooks='plant with many hooks.'

F. M. PAGE.

Bryn Mawr College.

SHAKESPEARIANA—Inland.

IN his note to the passage containing the expression "inland bred" ("As You Like It," Act ii, Sc. 7), Hudson writes:

"*Inland*, the commentators say, is here opposed to *upland*, which meant *rude*, *unbred*. I am apt to think the use of the word grew from the fact, that up to the Poet's time all the main springs of culture and civility in England were literally *inland*, remote from the sea."

And Schmidt, in his 'Shakespeare-Lexicon,' remarks:

"Inland, a word of a very vague signification, not so much denoting remoteness from the sea or the frontier, as a seat of peace and peaceful civilization; (perhaps opposed to mountainous districts as the seats of savage barbarousness, etc.")

Almost all the recent editors agree in the statement that *inland* is opposed to *upland*; but surely the opposite of *in* is not *up* but *out*, and the opposite of *inland* is *outland*. This same antithesis is found in the other Teutonic languages as well as in all periods of the English, *inland* representing the native country, and outland all foreign parts. Shakespeare, indeed, does not use the word *outland*, but it was common in his day and it is familiar to most readers from a well-known passage in the Bible (Nehemiah xiii, 26.).

However, *inland* meaning native, as opposed to *outland* or foreign, would aid us little in understanding the reference contained in the expression under consideration. We must seek further for a use of this word which will perfectly harmonize with the sense of the passage that we have referred to, and with the breeding and experience of the speaker there represented.

Lord Campbell's little book has made us so familiar with Shakespeare's legal acquirements that we are never surprised to find the poet employing the technical language of the law. It appears that we can discover a term drawn from the usage of this profession in the word *inland*, for the explanation of its legal meaning clears up the obscurity of the passage adduced from "As You Like It," and at the same time throws light upon two others which have long been in need of such illumination.

In the 'Law-Dictionary' of Giles Jacob[1] are to be found the following definitions, which have been repeated by all the principal law-dictionaries since written:

1 'The Law-Dictionary.' By Giles Jacob, corrected and enlarged by T. E. Tomlins, London, 1809.

"Outland—The Saxon Thanes divided their hereditary lands into inland, such as lay nearest their dwelling, which they kept for their own use; and outland, which lay beyond the demesnes, and was granted out to tenants, at the will of the lord, like copy hold estates. This outland they subdivided into two parts: one part they disposed amongst those who attended their persons, called Theodans, or lesser Thanes: the other part they allotted to their husbandmen or churls."[2]

"Inland, is said to be *terra dominicalis, pars manerii dominica, terra interior vel inclusa*; for that which was let out to tenants was called *outland*. In an antient will there are these words; To Wulfee I give the Inlands or demeans, and to Elfey the *utlands* or tenancy. *Testam. Britherico.* This word was in great use among the *Saxons*, and often occurs in *Domesday-Book*."[3]

Shakespeare uses the word *inland* in five instances, two of which do not bear upon our explanation:

> Empties itself as doth an inland brook
> Into the main of waters.
> "Merchant of Venice," Act v, Sc. 1.

Here is plainly meant a brook the source of which is remote from the sea.

> They of those marches, gracious sovereign,
> Shall be a wall sufficient to defend
> Our inland from the pilfering borderers.
> "Henry V," Act i, Sc. ii.

In these verses *inland* is the antonym of *outland*, march on border land.

In the three following cases, however, there seems to be a reference to the feudal division of the lord's land into inland and outland, into demesne and tenemental land. Falstaff, discoursing upon the merits of wine ("2 Henry IV," Act iv, Sc. iii), says;

"The second property of your excellent sherris is, the warming of the blood .... the sherris warms it and makes it course from the inwards to the parts extreme: it illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great and puffed up with this retinue, doth any deed of courage."

Doubtless the old knight had in mind the times when beacons flamed from the English hill-tops and each lord of a manor mustered his serving-men and farm hands as his retinue; so that it was no unusual picture presented to his imagination by "the inland petty spirits" mustered to their captain, the heart.

The two remaining passages, in which the word *inland* is used, occur in "As You Like It." Orlando, rebuked by the Duke for being a "rude despiser of good manners," replies;

> Yet am I inland bred
> And know some nurture.
> Act ii, Sc. vii.

And Rosalind explains her refined speech by saying;

"Indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man: one that knew courtship too well, for there he fell in love."

In both these cases, the idea of culture connected with *inland* would naturally attach itself to those who dwelt in the neighborhood of the castle or manor, and thus came more or less in contact with persons of relatively elegant manners and educated speech. This connection with courtly society is especially implied in the second quotation, for the cultivation of love was the distinctive privilege and duty of the knights and fine ladies, and they were supposed to possess the exclusive mastery of its lore.

This legal interpretation of *inland* thus throws light upon the three passages in Shakespeare's plays in which the meaning of the word is not obvious. Moreover, it is perfectly consistent with the poet's recognized usage that he should employ a technical term of the law, and it is to be observed that, in each case, the character who makes use of the expression is one who would naturally be conversant with the manorial distinction between the *inland* and the *outland*. However, the best evidence in support of the proposed explanation is that it removes all the obscurity which has heretofore clung about Shakespeare's peculiar application of this puzzling word.

LEWIS F. MOTT.
The College of the City of New York.

2 Note that churlish is the opposite of "inland bred."

3 See also 'Introduction to Domesday-Book,' Sir Henry Ellis, Vol. i, p. 220: and Thorpe's 'Ancient Laws and Institutes of England,' p. 111, Laws of King Edgar, I, i: Tithes shall be paid "of thegnes in-lande ge of geneat-lande." Geneat-land was synonymous with utland.

THE CANADIAN-FRENCH DIALECT of Granby, Province of Quebec.

II. PHONETICS.

THE individual upon whose speech these notes on phonetics are based is the same from whom the information contained in my previous article (MOD. LANG. NOTES, January, 1892, cols. 24–27) was derived. In addition to the authorities therein referred to, I shall have occasion to cite from the valuable paper of Prof. E. S. Sheldon, dealing with a Canadian-French Dialect of Maine,[1] a copy of which I owe to the courtesy of the author.

The principal phonetic peculiarities, which coincide in great part with those of the dialect of Ste. Anne de Beaupré, as studied by Prof. Squair, are:

VOWELS.

1. French *a*=*â* (sound of *aw* in English *law*, or very close to that sound) in the following: *a* (in il *a*), *a*bre (=*arbre*, tree), *a*cheter, b*a*rre, b*a*s, br*a*s, br*a*ssée ç*a*, c*a*dre, can*a*rd, c*a*s, c*a*sette, ch*a*t, cl*a*sse, delic*a*t, *é*t*a*t, galend*a*r, G*a*tineau, g*a*z, l*a*rd, li*a*rd, pl*a*t, pot*a*sse, r*a*t, rav*a*ge, s*a*b[le], sav*a*ge (=French *sauvage*), sav*a*ne, sm*a*rt (borrowed from English *smart*), soup*a*ne, tab*a*c, t*a*lle, t*a*ssage, v*a*, etc.

Prof. Squair, for the Ste. Anne de Beaupré dialect, gives the *a* of *cadre* the sound of *au* in French *chaud*. To the *a* of can*a*rd, cl*a*sse, l*a*rd, s*a*ble, the same remark applies.

2. French *a*=æ (sound of *a* in English *hat*) in the following: *a*ller, *a*rgent, b*a*ttre, c*a*fé, c*a*ge (in the derivatives c*a*geux, enc*a*ger, etc.), ch*a*peau, d*a*me, ér*a*ble, f*a*ble, f*a*ce, g*a*rde, gr*a*ve, j*a*rdin, pat*a*te, s*a*vage, etc.

3. French *a*=*o* (sound of *o* in English *nor* very nearly) in the following: am*a*rrer, m*a*rs (*s* silent). Prof. Squair, for Ste. Anne de Beaupré, gives *a* in m*a*rs=*au* in French *chaud*.

4. French à=â (sound of *aw* in English *law*) in the following: déj*à*, l*à*.

5. French *â*=â (sound of *aw* in English *law*) in the following: *â*ge, *â*me, app*â*t, g*â*teau, g*â*ter, l*â*che, ch*â*timent. For Ste. Anne de Beaupré, according to Prof. Squair, the *â* in *âge*, *âme*, *lâche* is like the *au* of French *chaud*, and the *â* of *châtiment* like *a* in English *hat*. The tendency of the Ste. Anne de Beaupré dialect to approach this *â* to *au* (the sound of *ou* in English *house*), characterises also that of Granby.

6. French *a*=E (sound of *e* in English *flower*) in: *papa*, *mama*, *patate*.

7. French *ai*=*è* (sound of *è* in French *très*) in the following: *ai*gle, *ai*le, f*ai*ble, gr*ai*ne, m*ai*son, tr*ai*te.

8. French *ai*=a (sound of *a* in English *father*) nearly, in the following: angl*ai*s, av*ai*s, f*ai*t, bal*ai*, d*él*ai, fr*ai*s, m*ai*s, mauv*ai*s, vr*ai*, etc.

9. French *a*=e (sound rather shorter than *e* in English *met*) in the following: caden*a*s.

10. French *ai*=ē (sound of *é* in French *été*) in the following: angl*ai*se, ch*ai*se, cr*ai*nte, fr*ai*se, gr*ai*sse, m*ai*, pl*ai*se, mauv*ai*se.

11. French *ai*=e (nearly *e* of English *met*) in the following: l*ai*t (*t* sounded).

12. French *ai*=â (sound of *aw* in English *law*) in the following: b*ai*ssière.

13. French *ail*, *aille*=â (sound of *aw* in English *law*)+French *il*, *ille*, in the following: bat*aille*, mur*aille*, p*aille*, vol*aille*. In g*aill*ard, méd*aille*, trav*ail*, the sound of *ail*, *aille* is not so sharp as in French, having a tendency to run into the â+French *il* sound.

14. French *aî*=French *é* in *été*, in the following: *aî*né, cha*î*ne, connaî*t*re, fraîche, maî*t*re, naî*t*re, tra*î*ne, traî*t*re, etc.

15. French *au* in t*au*pin=*a* in *father*.

---

1. French *e*=*è* in French très in the following: acc*e*pter, av*e*c, br*e*f, ch*e*f, ci*e*l, m*e*sse, etc.

2. French *ê*=*è* in French *très* in the following: arr*ê*ter, bapt*ê*me, b*ê*te, dép*ê*che, *ê*tre, extr*ê*me, m*ê*ler, m*ê*me, p*ê*cher, r*ê*ver, etc.

3. French *e*=a (sound of English *a* in *father*) in the following: auberge, averse, avertir, berceau, berceuse, bercer, cercle, certain, cerveau, chercher, cierge, clergé, conserver, converte, divertir, désert, ferme, fermer, gerbe, herbe, merci, Mercier, perche, perdre, perdrix, perle, perte, serment, serpent, servit, terme, traverser, verbe, vertu, vierge, etc.

4. French *è*=a (sound of *a* in English *father*) in the following: apr*è*s.

[1] "Some specimens of a Canadian-French Dialect spoken in Maine." Deprinted from *Transactions and Proceedings* of the MOD. LANG. ASSO. OF AMERICA, Vol. iii, 1887. 8vo, pp. 8.

5. *en*=French *in* (sometimes) in the following: arg*en*t, v*en*t, d*en*t.

6. French *é*=i, in *criature*.

7. *elle* (she)=a.

8. French *ein*=*an*; in *teinte* (pronounced almost as French *tante*).

9. French *ei*=*è*(*è* of French *très*+*e* of English *met*) in the following: p*ei*ne, r*ei*ne.

In these words *ei* sometimes=*e* in English *met*+*e* in English *met*. For Ste. Anne de Beaupré, Prof. Squair states that in *reine* and *teinte*, *ei* is a true diphthong, and in *peine* and *reine* it is pronounced *è* in French *très*.

10. *ev* in ch*ev*al has almost the sound of *o* in English *not*, the word being pronounced nearly *joal*, or *jwal*, *joual*.

11. *e* in gr*e*nier has almost the sound of *i* in in p*i*que.

---

1. French *i*=*i* (sound of the *i* in English *pin*) in the following: bab*i*che, can*i*f, cuis*i*ne, ég*oi*ne, fiche, mocas*i*ne, prod*i*gue.

2. French i=*ī* (as in *pique*)+y, in the following: tr*iy*er (=French *trier*).

Compare the *tyi* for *ti* mentioned below.

THE DIAGRAPH *oi* (*y*) HAS THE SOUNDS:

1. English *w*+*â* (sound of *aw* in English *law*) in the following: b*oi*s, m*oi*s, p*oi*ds, p*oi*s, tr*oi*s.

Prof. Squair, for Ste. Anne de Beaupré, gives *oi* in these and like words the sound of *ou* in French *oui*+*a* in English *father*.

2. *è* in French très in the following: dr*oit*, étr*oit*, fr*oid*. For Ste. Anne de Beaupré, Prof. Squair gives *oi* in *droit*=French *ou* (in *oui*)+e (in très).

3. English *ō* in *bone*+â (sound of *aw* in English *law*) in the following: n*oix*, *oie*.

4. French *eu* (in *eux*)+*a* (sound of *a* in English *father*) in the following: *loi*.

5. English *e* in met+*y*, in the following: env*oy*er, renv*oy*er, v*oy*age, v*oy*ager. For Ste. Anne de Beaupré, Prof. Squair gives the *oy*=*oa* of French *oui*+*a* in English *father*. Prof. Sheldon wrote *wèd* žahé, with French è.

6. English *w*+*e* in French *été* in the following: av*oir*, b*oire*, c*oiffer*, cl*oison*, esp*oir*, gl*oire*, mém*oire*, mir*oir*, m*oi*, mouch*oir*, n*oir*, *oi*seau, p*oire*, p*oisson*, p*oivre*, t*oi*, t*oison*, vict*oire*, etc.

7. *w*+*e* (very short, of English *met*) in the following: av*oi*ne [avwen], bell*oi*s [belwe].

o+*i* in ég*oi*ne, has the sound of English *w*+short *i* of English *pin*.

on=*õ* with scarcely any nasality. The same remark applies sometimes to *un* [œn], *in* [in], *en* [en].

ou has almost the sound of *e* in English *her* in the following: b*ou*rbotte.

ouille in *grenouille* has a sound between the sounds that *oyeu* and *euil* have in French.

une (fem. artic. indef.)=œn.

cui in *cui*sine has almost the sound of c*u* in English *curious*; almost *kyûsin*.

ui in *suis* has the sound of *u* in English *currous* [cyû, c=Engl. sh].

ueu in *guuele*=almost y+E (sound of *e* in English *flower*).

u in ven*u*=*ü* (German) and sometimes *i* in *pique*.

CONSONANTS.

1. The *b* of French hou*b*lon (French-Canadian *omnon*) becomes *m*. This change has been noted by Prof. Squair for the dialect of Ste. Anne de Beaupré, and was well-known to my informant.

2. *c*, silent in dire*c*t; *tc* (approximately the *ch* of English *church*) in *c*ire; *g*, in *canif* (*i* quite short); *t* (sometimes *k*) in au*c*un (pronounced as would be *otien* or *oquien* in French).

3. *ch*=French *j* (in *jour*) in *cheval* (pronounced almost *jûal* or *jôal*).

4. *d*=t in the following: ca*d*re, froi*d*, droi*t*; *l* in *cadenas* (pronounced *calna* or *calnè*); *dj* (sound of *g* in English *gem*), in the following: *d*ire, *d*it, *d*ur, etc.; *dy* in ver*d*ir=vardyir.

5. *d* intercalated in *genre*.

6. *l*=*r* in *cloison* (pronounced crûēzō). Some times the *e* is silent in this word; *l* silent in *il*; =*n* in *omelette*, *houblon* (omnon).

7. *qu*=*ky* in the following: *qu*inze, cin*qu*ante, *qu*inteau, *qu*el.

8. *n*=*gn* in cri*gn*e, cri*gn*ière.

9. *r*, silent in ar*r*bre, cro*i*tre, mer*c*redi, su*r*, mar*t*re (sometimes in tr*o*is, siffleu*r* [woodchuck]), cad*r*e, tourt*r*e, brayeu*r*.

10. *rn*=*nr* in compr*e*nais, gr*e*nouille (pronounced between the sounds which *geurnoyeu* and *geurneuil* would have in French).

11. *s*, silent in mar*s*.

12. *t*, silent in direc*t*, silent (sometimes) in

smar*t*, tren*t*e-deux ans. Heard in lai*t* (sounded like English *let*), and li*t* (bid). *k* in pata*k*e, ami*k*ié; *tc* (nearly *ch* in English *church*) before *i* in the following: par*t*i, pe*t*it, *t*i*t*i, *t*ire, bou*t*ique; *ty* in the following: *t*ignasse, *t*u; inserted euphonically in the following phrases:

bœn gro[s]-t-arbre; je suis-t-allège.

13. *v*=*w* in en*v*oyer, ren*v*oyer, *v*oyager, pronounced ẽwéyẽ, rẽwéyẽ, wẽa*v*ẽ.

14. *gu*=*gy* in *gueule* (pronounced nearly *gyEl* (E=nearly the *e* in flow*e*r).

A. F. CHAMBERLAIN.

Clark University.

"*THE ÉVANGILE AUX FEMMES.*"*

THIS poem has been the subject of some little discussion among Romance scholars of late years; the poem is a well-known one, a fact which is evinced by the frequent references to it which one finds. The most important literature on the subject is as follows:

1. Marie de Compiègne d'après L'Évangile aux Femmes. Par M. Constans. Paris, Vieweg, 1876 [Extrait du Tome iii du Bulletin de la Société historique de Compiègne.] 8vo. 86 pp.

2. *Zeitschrift für Romanische Philologie*, i, pp. 337-356; Ed. Mall, Noch einmal: Marie de Compiègne und das "Évangile aux femmes.'

3. In the same journal, viii, pp. 24-36; L. Constans, "L'Évangile aux femmes."

4. In the same journal viii, pp. 449-455; Ed. Mall, "Zum sogenannten Évangile aux femmes."

At first, the point under discussion was whether Marie de Compiègne was identical with Marie de France, the celebrated Anglo-Norman poetess. When this had been decided in the negative, the question of interpolations came into prominence; this hinged chiefly on the relative value to be assigned to each of the seven MSS. which contained the poem. This is a matter which has never been settled, as it is a very complicated one, owing to the strange way in which the testimony of the various MSS. disagrees.

It is indeed a knotty problem, that of the relations existing among the MSS. Constans (in No. 1 above) came to the conclusion that very little could be asserted in regard to it. Mall (in No. 2) divided the MSS.—he knew of only four at that time—into two families; of these he considered the Isle-de-France family to be the original one, from which the Picard family had been derived later. He posits seven lost MSS., besides admitting one case of crossing.

Constans, having discovered two new MSS., rejected (in No. 3) Mall's scheme and replaced it by a very elaborate one, in which he posits fourteen lost MSS. and admits four cases of crossing.

But Mall (in No. 4) rejects this scheme as almost wholly fanciful, not to say contradictory. He merely modifies his former scheme *slightly*, positing seven lost MSS. as before. Lastly, there has been discovered a new MS.

When these various schemes were tested by means of the collations of three of the MSS. together with the already published texts, it was found that none of them were at all satisfactory. By means of a rough table of corresponding quatrains, the MSS. are readily divided into four distinct groups to begin with. With the aid of a much more accurate table of line correspondences, we are enabled greatly to improve this rudimentary scheme. For this purpose it is necessary to divide the MSS. into three groups of contemporaries; the object of this being that one may be reasonably sure that a MS. of an earlier group was not copied from one of a later group, while within a group no such discrimination is to be made. Now by examining in which MSS. a certain line occurs, such additions to the scheme are made as will account for the presence of that particular line in each of the MSS. where it is found. By this means we have introduced five lost MSS. into the scheme, and three cases of crossing are admitted.

Our next resource is the investigation of the word variants, many of which are crucial tests. Following here the same general plan as before, we arrive (being further aided by a few general arguments drawn from the character of certain of the MSS.) at our final MS. scheme of seven known MSS., eight posited ones and three cases of crossing.

*Abstract of a paper read before the Johns Hopkins University Philological Association, Nov. 18, 1892.

The poem itself is a satire upon women which is quite cleverly done. It is divided into quatrains upon a single rhyme, with twelve syllables to the line. The greatest intrinsic interest of the poem lies in the ingenious way in which the satire is brought out. The poet in each quatrain begins by mentioning some supposed good quality in women, but in the last line he always gives it so sarcastic a turn that just the opposite effect is produced.

Five different theories have been advanced as to who was the author of the poem. They are all readily rejected, except the very indefinite one that the author was some unknown monk who lived in or near Paris.

The date of the poem has never been well established; but an investigation of the probable dates of the various MSS. leads us to place it at about 1250.

Mall has thrown some doubt about the name of the poem having originally been "Évangile aux Femmes," but as the name occurs in six of the seven MSS. we are warranted in considering his objections as not well-founded.

GEORGE C. KEIDEL.
Johns Hopkins University.

OPEN AND CLOSE ê IN THE 'ORMULUM.'

As is already well known, the MS. of the 'Ormulum' in the Bodleian Library at Oxford is by no means adaquately reproduced for the purpose of the philological student. The standard text is that of Holt (Oxford, 1878), which is based on that of White (Oxford, 1852). The editor, in his preface to the new edition, says that the text has been carefully collated and that many errors in the Glossary have been corrected. This collation must have been made, however, without reference to that of Kölbing (*Englische Studien*, i, 1). And in like manner the collation of Kölbing is independent of the edition of 1878. The two collations do not invariably agree. It must be remarked, also, that many of the errors in White's Glossary remain uncorrected. There is rumor of new editions and new collations, but nothing is as yet generally accessible.

Aside from this rather unsatisfactory state of things, difficulties are increased by the nature of the MS. itself, which consists of pages of parchment very different in size. On a casual examination, it appears probable that a large number of the smaller pages were written after the larger ones, and inserted throughout the work. But there is no way of being certain in the matter without a more careful study of the orthography of the various parts. Nor is any such difference indicated in the printed text. Beyond this, it must also be remarked that the printed text fails in certain cases to convey nice differentiations of the MS. letters as appears from Napier's article on the letter *g* (*Academy*, March 15 1890, and subsequently illustrated by a facsimile). Another example is in the spellings *eo* and *e*. For in all the cases I have observed of the spelling *eo*, an original letter after the *e* (presumably *o*) has been erased and subsequently an *o* inserted in somewhat different ink. To this peculiarity allusion is made later. I hear, also, that there is variation in the writing of *æ*, but what is the exact nature of it I cannot say. Such matters must await a study of the MS. more careful than those of Holt or of Kölbing.

Under such circumstances it must be recognized that the following researches can give only tentative results. They are based upon a study of Holt's text with some reference to Kölbing's collation, although the corrections have not always been followed. Such as they are, however, I offer these notes to co-workers, with the hope that they may be of some use in dealing with a question of great interest in M. E. philology.

The sound *ê* is represented in the 'Ormulum,' sometimes by *e*, sometimes by *æ*, sometimes by *oe*. With their usual keenness, Sweet and Kluge have already remarked, the former that the open *ê* (*ɛ̂ɛ̂*) and the close *ê* (*ēē*) are distinguished as *æ* and *e* with perfect regularity, ('Hist. of Engl. Sounds,' §669), the latter that the *æ* is always in the 'Ormulum' long (Paul's 'Grundriss,' i, 868). But the question has not as yet been treated in detail. That such a treatment is desirable is made evident by Sweet's handling of the matter and by Kluge's remark "Orrm dafür (O. E. *æ*=Goth. *ê*) bald *æ* bald *e* hat, ohne dass sein Dialekt eine Regel erkennen lässt." ('Grundriss,' i, 882). That the distinction between *ɛ̂ɛ̂* and *ēē*

in early Middle English is of importance, will be recognized by all students who have sought a connecting link between ten Brink's remarks on the distinction in Chaucer, and the scattered notes and material on the subject in the various monographs on the Mercian dialect, gathered together by Brown ("Die Sprache der Rushworth Glossen," Göttingen, 1891, Einleitung).

I present first the material under the heading of the O. E. sounds, and subsequently add some general comments.

W.G. *â*, Mercian *é*, W.S. *ǽ*.

For W.G. *â*, Ps. and the other Mercian documents have *é*, R′ has chiefly *e*, although *æ* (*e*, *ae*) is common and *a* occasional. (Brown, p. 56). In the 'Ormulum' we have usually *æ*. But *e* (*é*, *ë*, *ë́*) appears frequently and in a few words *a*. When the sound is shortened it is written *e*.

The examples are:

(a). In the present of reduplicating verbs.

drædenn, inf. 5600, 5907, 6219, 8801, 11493, 12560, 19132. *dredenn* inf. 1218, 16206, 18174, 19342. *dred*. imp. 151, 8659,
drædesst, 2d sing. ind. 14686.
drædenn, 2d plu. ind. 6203.
dredeþþ, 3d sing. ind. pres. 6179, 7167.
lǽtenn (to think), Ded. 79, 12282.
lætenn, 3750, 7525.
lætesst, 2d sing. ind. 4660. 4896.
lætepp, 3d sing. 4897.
lǽtenn, 3d plu. pres. ind., 13658.
lætenn, " 7322, 7408, 12081.
lëtenn, 18224, 19706, 19707.
(*lëtenn* (to allow), 2017, 10157, 19544).
letenn, 10241.
lætenn, 9059.
lët, imp. 7619, 7622, 10666.
rædeþþ, 17286. *redenn*, Ded. 47. *rédenn*, Ded. 328.
slæpenn, 7483.

(b). In the 2d sing. and the plural of the Ind. pret. and in the Subj. pret. of verbs of the fourth and fifth classes.

Bædenn, *bæde*, *bærenn*, *bære*, *bere* (15910), *ȝæfenn* (*gæfenn*, 6476), *ȝæfe*, *sæȝhenn*, *se*, *seo*, *sæȝhe*, *sætenn*, *spækenn*, *spæke*, *wærenn*, *wære*, *ummbeshærenn*, *ët* (Sievers-Cook, 391, note 3), *etenn*.

(c). In other words:

Æbær, *ærist*, *æte*, *bære*, *blætenn*, *drædunng* (5612), *dædbote*, *færenn*, *forrfæredd*, *færlike*, *bigæte*, *hær*, *læchenn*, *læchecrafft*, *læchedom*, *læwed*, *mælenn*, *wukemælumm*, *mære*, *ræd*, *rædiȝ*, *anndsæte*, *slæpe* (3136, 19254, 3152, 3148, 5843, 8352, 8375), *spæche*, *stræte*, *tælenn*, *tæleþþ*, *wæde*, *wædla*, *wæpenn*, *wæpnedd*, *wæte*, *whær*, *whærs*, *whæroff*, *eȝȝwhær*, *wræche*.

Dredinng (7185), *dede*, *missdede*, *lenenn*, *meȝhe*, *orrmete*, *nedle*, *sed*, *slep* (7479.)

Nowwhar, *widewhar*, *mast*, *slap* (1903).

In comparing this material with R′ it will be remarked:

1. In (a) where R′ has always *e*, there appears a variation in O.

2. In (b) where in R′ is variation, O. has regularly *æ*, with *ët* and *eten* and exceptionally *bere* and *se* (which in R′ are always written with *e*).

3. In (c) where there is variance in R′, we have in O. a preponderance of *æ*. To be noted, however, is that such words as appear in O. with *e* and also in R′, are found in the latter with *e*. *Nedle*, 19, 24. *sed*, 22, 24, 28; 13, 27. *sêd*, 13, 24, 37. *seda*, 13, 32. *sêed*, 13, 38.

That is to say *e* which preponderates in R′ is frequently in O., replaced by *æ*. On the other hand an *æ* appearing in R′ is never regularly represented in O. by *e*.

Germ. *ai* with *i*-umlant, Merc. W. S. *ǽ*.

Here also O. has usually *æ*; rarely *e* or *a*.

The examples are:

æ, *æfre*, *nǽfrær*, *ænne*, *ær*, *allræressl*, *littlær*, *clænnesse*, *unnclænnessess clænleȝȝc*, *unnclænleȝȝc*, *dæledd*, *todæledd*, *flæsh*, *ægæde*, *hælenn*, *Hælennde*, *ummhæle*, *hæse*, *hæte*, *hæþene*, *hæþenndome*, *lærenn* (inf.) *lære*, (subj.), *læredd*, *unnlæredd*, *læste*, *mæne*, *imæne*, *mænelike*, *sæ*, *shæþe*, *tæcheþþ*, *bitæche*, *þær* (*tær*), *þæraffter*, *tærfore*, *tæronne*, *þærto*, *whæte*.

Clene, *unnclene*, *summdel* (passim) *del* (1722, 2715), *leden*, *utleden*, *menepp*.

Dale, 8273, 14181, 14185, 14186, 6125, *daless*, 8266, 8270, 9180, *lafdiȝ*, 334 (commonly *laffdiȝ*), *lare* (inf.), *lare* (opt.).

Here the preponderance of *æ* is such that it will be naturally taken as regular.

OE. *éa* (excepting before *k. c. ȝ. h* in O).

Æ (7091), *ædig*, *ædmod* (also *æddmod*, see below, as also for the compounds) *ædmodliȝ ædmodnesse*, *ære*, *æst*, *æstdale*, *æþ*, *unnæþ*, *æþeliȝ*. *Sunebæm*, *bætenn*, *bræd*, *toclæf*, *chæs*, *dækenn*, *dæcness*, *dæd*, *helledæþ*, *dæf*, *dæþ*, *dæþshildiȝness* (16237, without *ȝ* 18097), *undæþshildiȝnesse*, *dæþshildiȝ*, *dæw*, *dæwwenn*, *dræm*, *fæwe*, *unnfæwe*, *flǣt* (pret.), *onnȝæn*, *oneȝæness*, *ȝæn*, *ȝæþ*, *hinnderȝæ* P, *ȝæpleȝȝc*, *grǣt*, *hæfedd*, *hæþ*, *hæpedd*, *hæwenn*, *læpenn*, *læfe* (belief), (*lefe*, permission), *læffull*, *læfess* (leaves), *læn*, *-læs* in many compounds (*saccless* 5299 with usual *sacclæss*), *ȝemelæste*, *ræfenn*, *biræfedd*, *ræm*, *ræw*, (pret.) *shæfess*, *shæwenn*, *shæwedd*, *shæwerrne*, *shrædenn*, *sæm*, *elesæw*, *slæn* (and *slan* from O. N. *slá*), *waterstræm*, *tæress*, *tæmenn*, *ðæwess*, *ræpenn*.

Here are also to be placed words with *æ* from lengthened OE. *ea* before *rd*, *rn*. *ærd*, *gærd*, *flærd*, *ærn*, *bærn*, *bærnennde*. Also *Allwældend*, but *walde*.

OE. *éa* before palatals.

Here, as in Mercian, O. has *e*. Exceptions are the preterites in *æh* which, probably, have *æ* through analogy with other verbs of their class.

(a). *becnenn*, *en*, *tȩkenn*, *ekedd*, *eȝhe*, *eȝhesalfe*, *neh* (cf. *ner*, *nest*), *nehȝhenn*, *heh* (*hih*, 2686), *heȝhe*, *effenheh*, *oferrheh*, *hehhre*, *heȝhesst* (2146), *heȝhesst* (1055), *heȝheþþ*, *heȝhedd*, *þehh* (*þohh*, *tohh* borrowed from Old Norse).

(b). *bæh*, *dæh*, *flæh*, *attflæh*, *læh*; and *drah*.

W.S. *éa*, Merc. *é* after palatals.

Here we have, unfortunately, few examples.

ȝer (always).
ȝeress, plu., 8020, 8396, 11251, 16290, 16314, 16322, 16336, 16378, gen. 4230, 8402.
ȝæress, 10885; here Kölbing reads *gæress*.
gæress, 8050.
shædenn, *toshædeþþ*.
shæd, 1210, 5534.
shædinng.
(The preterite *shadd* is shortened.)
cepinngbope, *shep*, *shephirde*.

These words *ȝer*, *shep*, are probably not L. W.S. *gér*, *scép* since we have for instance:

ȝaff, L.W.S. *gef*, Sievers §102.	
ȝate,	*get*,
chæs,	*cés*,
onnȝæn,	*ongén*.

OE. *ĕ* in open syllables.

Represented by *e*. *E* in open syllables may in the 'Ormulum' represent either the long or the short sound, as already shown by Trautmann, *Ang*. vii, *Anz*. 95. Further, see Effer, *ib*., viii, 196, 7. Although the following consonant be not doubled, yet in many words we find such forms as:

Bĕrepþ 9284, *chĕle* 1615, *dĕrewurrþe* 4958, *fĕle* 1810, *hĕre* 3907, *hĕte* 3834, 9465, *lĕtenn* 2017, 8149, *mĕle* 8647, *mĕte* 1649, *stĕle* 4467, *stĕde* 10101, and there are many examples for *ă*, *ŏ*, *ĭ*.

In these cases the vowel must be short, and since, in some cases, the vowel is short, we must in others have special evidence before we can assume it to be long. See also Jessen, *Z. f. d. Ph*. ii, 138.

Merc. W.S. *é*.

Here Orm writes almost without exceptions *e*.

1. *ȝe*, *he*, *me*, *ne*, *þe* (*te*), *we*.
2. *med*, *her*, *heroffe*.
3. *bihét*, *lét*, *forrlét*, *forrlétt*, *dredde*.
4. *bene* (*béne*), *betenn*, *breme*, *breress*, *cwemenn*, *cweme*, *cwen*, *demenn*, *drefedd*, *fezesst*, *fedenn*, *gledess*, *secless*, *þurrhsekenn*, *semeþþe*, *shene*, *swéteþ*, *swét*, *swétlke*, *swétt*, *wenenn*, *waezenn*, *twezzenn*, *wesste*.

Doþ, 3rd, sing., pres., is probably formed through analogy of the other persons.

Frofrenn is an exception.

Merc. W. S. *eo*, *éo*.

From Merc. W. S. *eo*, *éo* Orm writes sometimes *e*, sometimes *eo*. The difference, however, appears to be wholly orthographical, for the same words appear spelled sometimes one way, sometimes the other.

In vv. 1–13000 we find a variance in the writing of the same words. The usual writing is *eo* but there appear many bits of a hundred verses also where we have only *e*. This is the case already alluded to: the *eo* was original and was corrected to *e* and subsequently back to *eo* again. It appears more generally than *e*. *E* on the other hand appears, so far as I have examined, in the smaller sheets of parchment which may very possibly have been added later. After v. 13000, *e* is to be found with almost absolute regularity. So in the

Dedication and Introduction. The most obvious explanation is that Orm first wrote *eo*, but about v. 13000 began to write *e*. He erased the *o* in his previous work, wrote *e* throughout the remainder of the poem, in the Dedication and Introduction which may well have been written last, and also in certain supplementary pages which he inserted in the course of vv. 1–13000. Subsequently another scribe, in looking through the book, saw the *o* scratched out and being accustomed to the spelling *eo*, restored it in every case (the *o* is written in different ink), but did not trouble to add an *o* after the *e* in the later part. If this explanation be accepted, it would appear that Orm began to write *eo*, that being the traditional spelling. As he went on, however, he reflected that it did not properly represent the sound and like the zealous phonetist that he was, he at once altered his practice and corrected what he had previously written. In practice then we may regard the two as representing but one sound and that a long (close) *e*.

OE. *eo*.

I give both forms where they occur.

Berȝhenn, berrhless, berrme, erþe, eorþ, erþliȝ, eorþlike, fe, fehh, ȝerne, ȝeorne, ȝeorrnfull, ȝeorrnfulness, ȝerrndesst, ȝeornepþ, ȝeorrnde, heffne, heoffnes, heofennriches,-king,-like, heore, herrte, heorrte, mildheorttnesse,-leȝȝe, lernenn, lerninngcnihhtes, seffne, seofenn, seoffne, seffnde, sefennfald, sefannaht, steoressmann, swerd, þerrflinng, weorrc, oferrwerrc, werelld, weorelld, weorelldþing,-lif,-like,-shipess,forrwerþenn.

Here are also to be placed:

Wurrþenn, fihhtenn.

OE. *éo*.

Be, ben, beon, beodeþþ, brest, breostlin, chesenn, cnew, cnewenn (pret.), *cneow, chewepþ, defell, deofell, der, dreȝhenn, dreriȝ, dreoriȝ, ȝede, fell* (pret.), *ferþe, fle, flen, fleon, fleȝhenn, frend, freond, heldenn* (pret.), *lede, leode, lef, leftiȝ, leof, leȝheþþ, leome, leness, leoness, lennes, forrleosesst, prest, preost, preste-flocc, rewwsinug, reowwsunnge, vnnderrpreost, sen, seon, seo, streon, streonenn, strenedd, tre, rodetre, treo, rodetreo, bitwenen, þed, þeod, ennglepeod, þessterr, þeossterrleȝȝe,-nesse, þewwtenn, þeowwtenn, þeoww,-dom, þewwlike, þre, wex* (pret.), *wheless.*

In certain words we have always *o* (or *u*), instead of *e, eo*, probably through shifting of accent.

(a) *ȝocc, ȝonnd, shollde. sholldenn.*

(b) *ȝol, ȝolldaȝȝ, sho, shoþwang, shop* (pret.), *nuȝȝu* (OE. nú geo?)

(c) *ȝuw, ȝure, ȝho, fowwre, fowwertig, trowwenn, trowwþe, trowwþeleas.*

The examples under (a) and (b) may, of course, also be explained by the view that the *eo* in OE. was not a full diphthong but a means of indicating palatal pronunciation. Those in (c), however, must be the result of accent shifting.

W.S. *ie*.

I place here a number of words, although, it is by no means certain what were the exact vowel sounds in the words from which they developed. We have, however, a convenient rubric.

(a) *ȝetenn, biȝetenn, gifenu, ȝifenn, ȝife,* (noun), *ȝeldenn, ȝellþ, scippend.*

(b) *belden, elde.*

(c) *mahht, mihhte* (290), *mahhtiȝ, allmihtig* (also *mihhte*, etc., from *maȝȝ*), *nihht, nahht, sefennnahht, rihht, rihhtwise, rihhtwisnesse, sexte, sextene.*

(d) *dærne, dærnelike, dærneliȝ.*

The examples are seen to be, unfortunately, few and varying.

W.S. *ie*.

In 'Orm.' *e* (and *eo* as above).

Dere, deore, dĕorewwuþþe, heren, herrd, herrdenn, lesenn, forrlesenn, lefenn, nede, nest (cf. *neh* sub. *éa*), *newenn, neowe, smec, lene.*

Also, *anliepiȝ, anlepiȝ* (cf. *serlĕpess*), *beorh, brihhte.*

Proper Names.

The character *æ* is also used in certain proper names, as follows:

Asær, Bepplecæm, Elysabæþ, Emanuæl, Fanuæl, Gabriæl, ȝerrsalæm, Israæl, Jafĕth, Josæp, Mellchisedæc, Michaæl, Moysæs, Natanaæl, Nazaræþ, Persa, Raphaæl,

Sæm, Here, too, may we place the word *amæn*,

In the Vulgate these names appear with an *e* which represents, sometimes Gr. η, sometimes Gr. ε. From *Jafæth* (6807) added to the forms *Asæres*, *Jssræless*, *Josæpess*, *Moysæsess*, *Nazaræess* we may assume a long *ē*. The author of the 'Heliand' writes most of these names with *ê* (but *Nazareth*). Orm writes *Nicodem*, never **Nicodæm*. The matter is not of great importance since the names are, of course, learned words.

Æ also appears in a number of words of which the origin seems to me obscure: *ægæde*, *anndgætenn*, *anndgætnesse*, *bæwenn*, *onndlǣt*, *slætenn*, *wælinng*.

Such being the material, all interested in the matter will be best able to draw their own conclusions. It will be proper, however, to note briefly what seems most evident.

1. The sign *æ* is always long. Aside from the examples above, it is to be remarked, first, that it never appears with the sign for shortness and, second, very rarely with the sign for length; if it were necessary to make a difference between *ǽ* and *á* we should expect to find *æ* with mark for length and for shortness as often as the other vowels. It is further to be remarked that *æ* almost always, in the middle of a syllable, stands before a single consonant (and even before a double consonant it might be long, *ūtterrlike*, 16510, *onndlēttt*, 16170). And here I must remark that in *æddmod* and *nnnclænnlezzc* that *æ* is probably long and not with Brate (*Beiträge*, x, 11) short. If all the examples of *ædmod* are collected will be seen that there is variance in the writing and *ædmod* is the more common from: *unnclænnlezzc* is an error of the Glossary; the text gives one *n* 4628 (cf. 2523, 2539, 4622). There are certain words in which *æ* is the representation of OE. *æ* in which we have no especial ground for assuming lengthening. *bæd*, *forrbæd*, may have arisen from analogy with the plurals. But in *æbær*, *græfes* and *æþel*, it would not be so easy to say why lengthening should appear; or if the vowels were long why they should not be *á*.

2. *æ* is to be taken regularly as open *ê* (*ǽ*) since it represents OE. *éa* which was surely open and never OE. *éo*.

In regard to quantitative changes in phonology there is not much to add to Brate and Effer.

3. Lengthening before *rn*, *rd* must have appeared before the change *ea*>*a*; *ærn*, *bærn*, *bærnennde*; *ærd*, *middilærd*, *kirrkegærd*, *feærd*, and not **arn*, etc. As to lengthening before *ld*, the matter is not sufficiently indicated; we have *Allwældennd*, but *walde*, *Elldernemannes* and *alde* with compounds. These exceptions I take to be W.S. loanwords. The regular Mercian form would be with *a* as is the rule in R′.

4. In like manner the shortening in *lassten*, *tahhte*, *ahhte*, *shadd*, must have taken place before *éa*>*æ*, and before *ea*>*a*. Otherwise, we should have *lessten*, etc.

5. Later than these changes, however, is the shortening in *errnde*, *sellþe*, *chhte*, *egzþer*, *weppmann*, *clennlike*, *clennsenn*.

As to quality it is to be remarked.

6. OE. *éa* before palatals had become *éé*.

7. W.S. *ǽ* (W.S. *ai* with *i*-umlaut, and W.S. *á*) appears mostly as *ǽǽ*, before dentals often *éé*. The general course from the close sound to the open in Ps, R′, and O. has been already noted.

On minor matters.

8. *eo* seems to have been by this time merely an historical sign indicating for this dialect nothing different from *e*.

9. It appears that *ē* in proper names was open. But here the usage of Orm is not borne out in other examples, for instance, Gen. and Ex. where there is much variation.

10. *éo* and *eo* after palatals have lost all character as diphthongs.

EDWARD E. HALE, JR.
State University of Iowa.

FRENCH LITERATURE.

The Literature of France. By H. G. KEENE, HON. M. A. OXON. Charles Scribner's Sons, New York: 1892, pp. vii. 219.

THIS volume belongs to a series entitled 'University Extension Manuals,' edited by Professor Wm. Knight. The series is to be issued simultaneously in England (by John Murray) and in America. It is the outgrowth of the University Extension movement in

England, and is designed to supplement that movement. It aims to reach the general reader, living apart from the centres of he movement, and to furnish him with the same kind of information as is given in lectures.

In the present Manual (following the general plan of the series) details are avoided, except as they show the working out of laws and principles. The aim being to educate rather than to inform, the author has attempted to guide the student or reader

"through the consecutive evolution of French literary history, from the beginning of the nation to a time immediately preceding our own."

Living authors are excluded from the survey. The author wishes to give a correct general view so that his reader may form an idea of the literature of France as a whole, with the reciprocal relations of its various schools and stages of development.

Chronological division and treatment is abandoned, and in its stead the object has been to treat the subject logically by dividing it into five Ages The Age of Infancy, The Age of Adolescence (Sixteenth Century), The Age of Glory, The Age of Reason and The Age of Nature. The last two chapters of the book discuss the sources of French prose fiction and poetry of the present time. An ntroduction of eight pages is devoted to a somewhat technical discussion of the scope and application of literature

The volume, thus put together, seems bright and original, and forms very interesting reading especially for the reader who may be presumed to have already some general knowledge of the subject. The author has an entertaining style and shows a thorough familiarity with his theme. His own interesting narrative is appropriately set off by numerous short quotations from the literature among which, along side of oft-repeated ines like the 'Mignonne! allons voir si la rose appear many illustrative passages (especially in prose) which are more novel and not less opportune. In his estimation of past writers, Mr. Keene says he has refrained from obtruding his own opinions. This is perhaps rather difficult to do in any case. In the present one an air of entire impersonality does not appear to be preserved throughout. Certainly the author's admiration for Racine is most generous. About fifteen pages are devoted to him in a volume of some two hundred. A few other writers of perhaps equal eminence seem to suffer in comparison. An enthusiastic admirer of Molière would wish to see a fuller treatment of his works about one page is allotted to him. Some space being used to show how far Victor Hugo in his drama has proved himself the descendant of the past, Racine naturally assumes a prominent position; still, for the author, "Racine is the only one who, in his best work, is quite *perfect.*" Among the precursors of the Romantic movement Chateaubriand is given a deservedly prominent place; Mme. de Staël's influence seems understated. A very just and well-worded characterization of the realistic novelists is given in the concluding pages of the volume.

There is little occasion in such a work for allusion to etymologies, but on p. 13, *oui* is referred to *hoc illud*. On the same page a misprint occurs in *Roman du Rou*, and, a quotation from the first part of this epic being given, the lines are stated to be the earliest attempt at the Alexandrine metre.

As a manual for the work of University Extension, the book may appea (at least if one judge it from the standpoint of the movement in America) to lack symmetry, and to be a trifle too erudite for the purpose. While being somewhat unequal in treatment, it impresses one as hardly categorical enough for the uninitiated.

B. L. BOWEN.

Ohio State University.

SPANISH DIALECT.

Tesoro de voces y Provincialismos Hispano-Americanos. Publicado por CARLOS LENTZNER. Tomo i; Parte primèra. La Region del Rio de la Plata. Halle a. S.—Leipzig: Eberhardt Karras, Editor. 1892. xvii, 63 pp. (A-C.). Preis, 3 Mark.

WHILE the French and Italian dialects have in late years received a great deal of attention from scholars, and not a year passes without additions to the stock of knowledge concerning them, the Spanish dialects seem to have

had very little attraction for the student of linguistic phenomena. Even the older dialects of Spanish,—to except only that of Leon, on which we have the work of Gessner and Morel-Fatio's "Recherches sur le texte et les sources du libro de Alexandre," in *Romania* iv (1875),—have been greatly neglected, while the present spoken dialects have fared little better. Schuchardt was one of the first to treat scientifically any of the living dialects of Spain, that of Andalusia, in his very interesting "Cantes Flamencos," in the '*Zeitschrift für Rom. Phil.*,' vol. v. (1881) p. 249. This, with the work of Munthe, on the Asturian dialect, is about all that has appeared outside of the Spanish peninsula. Schuchardt was likewise the first scholar to call atttention to the changes, especially in the vocabulary, that Spanish has undergone in the colonies. The earliest extensive scientific work on any of the Spanish dialects of South America, where, according to Prof. Baist (Gröbers 'Grundriss'), Spanish is spoken by about twenty million people, is Cuervo's 'Apuntaciones críticas sobre el lenguage bogotano. Segunda edicion.' Bogotá. 1876.[1] The article by Maspero, "Sur quelques singularités phonétiques de l'espagnol parlé dans la campagne de Buenos-Ayres et de Montivideo." *Mem. de la Soc. de Linguistique*, vol. ii, pp. 51-65, is translated in the work before us, 'enmendado y seguido de apuntaciones críticas,' and prefixed as an introduction to the 'Vocabulario Rioplatense.' The object and scope of the work are given in the preface:

"Der spanisch-amerikanische Sprachschatz, von welchem hier die erste Lieferung vorliegt, ist das Unternehmen eines deutschen Philologen, der verschiedene Welttheile bereist und u. a. die lebende Sprache der heutigen Bewohner des La Plata-Gebietes während eines siebenjährigen Aufenthaltes in Argentinien und Uruguay studiert hat. . . . . [Der Herausgeber] trägt Gedrucktes und Handschriftliches von weither zusammen, verwerthet die Resultate fremder und eigener Forschung, und schöpft direkt aus lebendigen Quellen. Der "Tesoro" will Künftigen Geschlechtern die Abfassung eines vergleichenden Wörterbuchs der amerikanisch-spanischen Sprache erleichtern. Auch der künftige Verfasser eines altspanischen Wörterbuchs wird Brauchbares in diesem Werke finden."

This first *Lieferung* of the 'Vocabulario Rioplatense,' extends from *Abati=maiz*, to *Cuzco=perro pequeño ladrador*, (de la interj. cuz! cuz!): it is beautifully printed, and an examination of as much of it as is before us, shows that the last sentence we have quoted from the preface is likely to be verified, and the work prove very useful in its particular field.

HUGO A. RENNERT.

University of Pennsylvania.

[1] The first edition appeard in 1872, and a fourth edition, 'notablemente aumentada,' appeared in 1885. This I have not seen.

CORRESPONDENCE.

CERTAIN MILTONIC CONCEPTIONS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The volumes of Milton edited by A. W. Verity for the Pitt Press (Macmillan & Co.) are, it seems to me, far above the usual range of annotated classics. I have been much interested in his last volume ('Par. Lost.' v, vi) wherein he presents matters of scholarly interest in his Introduction ("History of Paradise Lost: Milton's Blank Verse") and in his appendix ("The Cosmology of Paradise Lost: The Character of Milton's Satan"). Indeed I believe that even students who know their Milton well, will find some new hints here. I beg to offer some observations upon the matters touched on in the appendix.

In his study of Milton's Cosmology, Mr. Verity proceeds in the direction taken by Masson in his edition of Milton, and adds certain interesting details. He then touches upon Milton's conception of the heavenly hierarchy. In his note to Bk. v., l. 587, Mr. Verity mentions the medieval classification of the angels and remarks that Milton accepted the system, and further notes passages in Milton's prose and in 'Paradise Lost,' in which reference to such conception is made.

That Milton was well acquainted with the divisions of the angels as existent in medieval theology and therefore presented by Dante ('Par.' xxviii) cannot be doubted. I think however, that any one considering the matter with all the evidence in view, will come to the

opinion that, whatever idea he himself may have had, Milton did not attempt in his poem to convey any definite and regular conception. The turn of his mind and genius was, I take it, contrary to such definiteness. Masson in his note to Bk. v., l. 601, "Thrones, Dominations, Princedoms, Virtues, Powers," remarks, "A gradation of rank seems here implied as if throned angels were highest, next those with dominations and so on." But it does not by any means appear from this line, (which occurs several times in 'Paradise Lost') that Milton had any definite conception of a hierarchy in mind. In fact the contrary seems rather to have been the case. For the order of rank in the verse is neither the common one of the Pseudo-Dionysius, nor that of Gregory the Great, following St. Paul (Col. 1, 16) nor the Byzantine order. And if Milton had meant to indicate any special arrangement of the heavenly powers, he would hardly have omitted the Seraphim, Cherubim, Archangels and Angles. In other passages, also, may it be remarked, he mentions one or another of these orders in such a way as to show that he attached no specific meaning to them. This is particularly noteworthy in the passages where Raphael is called not only by the generic term Angel but by the peculiar denominations of Archangel (vii. 41), Virtue (v. 371), Power (viii. 249) and Seraph (v. 277). In like manner the fallen angels appear to be Seraphim (i. 129; ii. 750), Cherubim (i. 665) Thrones (ii. 430) or Potentates (i. 315). And it must further be recalled that Milton distinctly recognises the more popular division into Angels and Archangels (iii. 648; v. 660). He alludes to the Archangels as the chief angels, whereas, in the system of the Pseudo-Dionysius they were next to the lowest.

It is true that there are passages in 'Paradise Lost' in which Milton seems to have the ninefold hierarchy clearly in mind. In xi, 231,2 and 296,7 Adam alludes to the Throne with reference to its particular rank. So Ithuriel and Zephon, evidently of rank inferior to Satan before his fall, are Cherubim not Seraphim. But in general the conveying a distinct conception of the heavenly orders, such a conception as Dante's, was no part of Milton's purpose.

To turn from Milton's conception of Heaven. Mr. Verity gathers together the cosmological allusions to Hell and shows its relation in space to Heaven and chaos. So far it is very well. Doubtless Milton had in this case the clear conception ascribed to him. The man who notes that Hell was

> "As far removed from God and light of Heaven
> As from the centre thrice to the utmost pole."
> (i, 73-4).

evidently had a fairly distinct idea in mind.

But Milton conceived also another form of Hell,—a more spiritual place of torment, and to this idea Mr. Verity curiously enough makes no allusion. I say 'curiously' because there is here the same likeness of conception between 'Paradise Lost' and Marlowe's 'Faust,' to which Mr. Verity has, elsewhere, called attention in a very interesting way. On this matter we have the direct testimony of Satan himself. He says as he reaches the Garden of Eden:

> "Me miserable! which way shall I fly
> Infinite wrath and infinite despair?
> Which way I fly is Hell; myself am Hell."
> (iv, 73-75).

And the same idea appears in iv, 18–22 and ix, 467–9. With which we may compare Marlow's 'Faust' (i. iii.):

> "*Faust.* How comes it then that you are out of hell?
> *Meph.* Why this is hell, nor am I out of it:"

and also (i, v.)

> "*Meph.* Hell hath no limits, nor is circumscribed
> In one self place; for where we are is hell,
> And where hell is there must we ever be."

As in the case of the Angelic Hierarchy, such a conception is far more Miltonic than any definitely ordered scheme exactly conveyed. It is, also, of far more present interest, for such cosmologic hells have been (so I am told) pronounced by modern science to be nonexistent, whereas the Hell thus indicated by Milton and Marlowe has never yet been by moral Philosophers shown to be nonexistent, but on the other hand has by certain of them not unfrequently been affirmed and reaffirmed.

Wholly in keeping with this idea, is the Miltonic conception traced by Mr. Verity, which finds the parallel of Satan's spiritual fall in his loss of physical beauty. To the passages

carefully collected by Mr. Verity and cited by him (p. 124), I would add x, 450–452. But together with the symbolism of this conception should also be noted Milton's general position on the question of the material and the spiritual. It is on the whole best exhibited by the "Masque of Comus" and by the well-known speech put in the mouth of the elder brother (459, 468).

There have been those who have seen in the two brothers in "Comus" the types which Milton presented to the world more fully in "L'Allegro" and "Il Penseroso." Of these two companion characters, the latter bears the nearest resemblance to Milton's natural disposition. We are not, therefore, surprised to find placed in the mouth of the elder brother, the Platonist, a view which Milton afterwards indicates in 'Paradise Lost' (particularly v, 496-9), and which he exemplifies in the person of Satan.

It may also be remarked that a difference appears in the conception in "Comus" and that of 'Paradise Lost,' the result perhaps of the experience of the years between. In "Comus" the victims of the enchanter

> "So perfect is their misery
> Not once perceive their foul disfigurement."

In which point Milton, as had Spenser before him, differed from the antique conception of Circe's victims. In 'Paradise Lost,' however, Satan is fully conscious of his fall, and in that very circumstance lies the great part of his punishment. So Marlowe's Mephistophilis. Of like nature was Shelley's thought in "Adonais" when he wrote

> "But be thyself and know thyself to be!"

EDWARD E. HALE, Jr.

State University of Iowa.

ON STOPFORD A. BROOK'S BEOWULF, IN HIS 'HISTORY OF EARLY ENGLISH LITERATURE.'

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Chapter ii, entitled Beowulf-introduction, in Mr. Brooke's new history of Early English literature is largely taken, as the author himself avers, from Wülker's *Grundriss* which was published in the year 1885. That is seven years ago, and the author has not found it necessary to give any space to the work of the past seven years. This is self-evident after a short reading of this new contribution to the histories of English literature. Mr. Brooke hastens to state in a foot-note that all the theories upon the Beowulf question, with all their differences, will be found in the *Grundriss*. But some not there have been advanced during the past seven years. This itself is not a great offense, and certainly it was not to be expected or desired that the author should make use of such theories, but it is the inaccurate, the careless, work of the compiler which commits the offense and causes us to criticize the unscientific work of the compiler, not the historian of literature.

In order to make the reader clearly understand the method of critical work that has been pursued in the examination of Beowulf and the resultant value of that criticism, Mr. Brooke states that the "same kind of controversy which has raged over the composition of the Iliad and Odyssey has raged also over Beowulf." And he continues to explain what has been the subject of controversy, namely,

> "It is said that it is a single poem composed by one man; and, on the contrary, that it is a poem built up, in process of time, by various hands, and consisting of various lays of different ages."

The author is mistaken when he assignes such a cause to the various forms of discussion that have been awakened by the problematic origin of Beowulf. Two parties have been engaged in a controversy, it is true, but not in a controversy over the one-poet idea.

Scholars of to-day are of two opinions as to the origin of the Beowulf. One party believes that the Saga is an original Anglo-Saxon production, brought by the conquerors of England from their continental home, but later, the origin having been forgotten, it was located in the North and the story passed over to Swedish and Danish heroes. A second party believes that the Saga was originally Old Norse, revised by one or more Anglo-Saxon poets. The majority of English and German scholars belong to the first party; the second party consists mostly of Scandinavians,

together with two Germans, Mone and Ettmüller, and two Englishman, Thorpe and Arnold.

After charging Müllenhof (sic) with presenting a theory so minute as to make "the most severe demands upon our credulity," Mr. Brooke triumphantly announces that

"the main point, however, seems clear. Beowulf was built up out of many legends which in time coalesced into something of a whole, or were, as I think, composed together into a poem by one poet."

But the episode of Thrytho causes some trouble, especially since Earle has found in it a key to the formation of the whole poem. Mr. Brooke is for a moment at loss what to make of this. How can it be that a poet,

"with much sympathy for heathen sagas and with as much Chrisianity as belonged to a man of the world,"

could recast these in his mind, form them into a whole, embody the episodes out of other sagas, conceive the character of Beowulf afresh and write the poem, for the most part, as it is, and yet stumble when he came to the episode of Thrytho? And this is true, for a foot-note is purposely written to state that the episode "is there in much confusion, and the insertion seems never to have been harmonised with the original." What original? Certainly not with an original Beowulf poem, but perhaps with one of those "separate Beowulf lays" which existed "long before this continuous poem was composed by a single poet with a single aim."

But Mr. Brooke is averse to letting this poem remain long the work of his single poet. That would not agree with the criticism of "Müllenhof," and Müllenhoff, notwithstanding his "minuteness," was a scholar, so Mr. Brooke finally imagines

"that now and again slight additions were made to it by those who wished to Christianise it more than the original writer had done. To such persons we owe; it may be, the homiletic parts of the poem."

When reviewing the many possible birthplaces of the poem Mr. Brooke claims that ten Brink "endeavors to establish West Saxon connections for it." It is interesting to find at least one reference to the present writer's predecessor in the history of English literature and the index informs us that there is one other notice of this great researcher's work. But it is worth our while to inquire and learn what Ten Brink *did* think about this side of the question as well as about some other phases of the problem. "Müllenhoff," writes Ten Brink, "wavered between deciding for an Anglian or a West-Saxon origin. And it is true," continues Ten Brink, "that the Beowa myth was chiefly cherished by the West Saxons. . . . But does the fostering of the epic which grew out of the myth also spring from the survival of the myth? Does not the opposite conclusion follow?" Ten Brink then takes this position:

"If it be true that the Beowulf-saga is a product of an English tribe which emigrated to England after 530 A. D., and if the historical accounts of the founding of the kingdom of the Anglo-Saxons are credible, then neither the West Saxons, the South Saxons nor Jutes come into the question, and perhaps not the East or Middle Saxons. Thus only the Angles remain, and among them the Northumbrians and the Mercians have the greatest claim to both the saga and the epic." After reviewing the conditions of the province of Northumbria, the historian concludes, "If this is not wrong, this is the atmosphere in which Beowoulf came into existence."

All recent writers have been seeking to find some clue to the origin of Beowulf by a more comprehensive study of the historical data, which has resulted in a closer investigation into the comparative civilization of the Scandinavian and English tribes. There is certainly much to be cleared away from this foggy atmosphere, as the almost contradictory and hazy discussions of Sarrazin and Ten Brink go to show. But Mr. Brooke affirms that the manners and customs of the Geats and Danes "were the same as those of the Angles." Even Sarrazin who would prefer to see things in the same light, for the aid which it would give to his argument, is obliged to acknowledge that

"the forms of social intercourse described in the epic, the formality and politeness in the speeches, that ceremony, even stiffness of manner at the court of King Hrothgar, might truly appear more Anglo-Saxon than Scandinavian. It is possible that the Anglo-Saxon reviser softened the harshness of his original and added a stroke of culture to the ethnical

descriptions. In Old Norse saga and lands we not infrequently meet with coarse speeches and quarrels, with raw ruffianism, during which the heroes in the king's palace break each other's heads with clubs, and the like, while in Beowulf the quarrel between Beowulf and Unferth preserves, on the whole, if not a mildness, at least an Old Germanic decency."

It was in reply to this part of Sarrazin's argument that Ten Brink made a few remarks on the difference in civilization between the Scandinavian and English tribes. "Scandinavian origin," he answered,

"is impossible because those qualities, namely, the quiet tone of narration, the pleasure and clearness by which the background to the action is brought to view, because, in a word, the grand, epic style have not been found in Old Scandinavian poetry itself. This epic style is only possible in union with development of culture, which manifested itself in that age in a high degree of gentleness and in a refinement of customs, in short, in a social condition, which in the seventh and eighth centuries the English had developed to a much higher degree than any other Germanic people and especially the Scandinavians. The entire intercourse between the Danish king and Beowulf, with its marked expression of humanity, has not its equal throughout all older Germanic poetry or even among the Romanic peoples."

CHARLES FLINT MCCLUMPHA.
The University of the City of New York.

THE MORRIS-SKEAT CHAUCER, NOTES AND QUERIES.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—It is with much diffidence that I venture to call attention to some statements in the latest edition of this valuable text, which seem erroneous or inconsistent. It is not a becoming thing for a mere novice to pit himself against scholars like Dr. Morris and Dr. Skeat; and I, therefore, throw my criticisms into the form of queries and suggested emendations, in the hope of receiving from some source at present inacessible, information on passages, not satisfactorily explained by the notes.

"And frensh she spak ful faire and fetisly
After the scole of Stratford atte Bowe
For Frensh of Paris was to her unknowe."
Prol. 124–125

In his note on this passage, Mr. Skeat[1] combats the opinion of Wright and Tyrwhitt, who think that Chaucer is ridiculing the Prioresses bad French. He contends that

"There is nothing to show that Chaucer intended a sneer; he merely states a *fact*, namely, that the Prioress spoke the usual Anglo-French of the English court, of the English law-courts, and of the English ecclesiastics of the higher rank."

At the end of the same note (p. 137), he also says

"The 'French of Norfolk, as spoken of in P. Plowman (B. v. 239), was no French at all but English; and the alleged parallel is misleading, as the reader who cares to refer to that passage will easily see.'"

The passage referred to runs as follows:

"'Repentedestow the euere,' quod Repentence ne restitucion madest?
'Zus, ones I was herberwed,' quod he. with an hep of chapmen,
I roos whan thei were arest. and yrifled here males.
'That was no restitucion,' quod Repentance but a robbers thefte,
Thow haddest be better worthy, be hanged therefore
Than for al that, that thou hast here shewed.'
I wende ryflynge were restitucion,' quod he 'for I lerned neuere rede on boke,
And I can no Frenche in feith. but of the ferthest ende of Horfolke."
P. Plowman, B. v. 231–239

Surely the point of Avarice's excuse lies in his mistaking the unknown word for a French word, as indeed it is by derivation. If the French of Norfolk is English, what is the reason for introducing the expression? But Mr. Skeat's note on this passage seems to be inconsistent with his note to the Prologue; the former runs as follows:

"He pretends that he thought *restitution* was the French for robbery.—Norfolk is evidently considered as one of the least refined parts of the island, being in an out-of-the-way corner; and we are to infer that French was almost unknown there. The common proverb—Jack would be a gentleman, if he could speak French—shows that the common people had much trouble in learning it."
P. Plowman, ii, 85.

Possibly, Mr. Skeat may have reconciled these two statements somewhere, and I have not heard of it. Perhaps, Wright and Tyrwhitt are not so very far astray after all.

"His banner he desplayeth."
Knights Tale, 108.

Mr. Skeat explains this, "he summons his troops to assemble for military service." P. 192.

[1] Prof. Lounsbury condemns Skeat's view unsparingly. 'Studies in Chaucer,' ii, 457 f.

How can Theseus summon his troops to assemble, when he is leading his host back from a victorious campaign (ll. 15, 16)? Was not the military ceremony of unfurling the royal ensign a declaration of war? In Pandemonium, Satan's standard is unfurled before an already assembled host (l. 522 f.) with the fanfare of fiendish trumpets. The incident inspires one of the most gorgeous purple patches in all Milton.

"Then straight commands that at the warlike sound
Of trumpets loud and clarions be uprear'd
His mighty standard; that proud honour claim'd
Azazel as his right, a cherub tall;
Who forthwith from the glittering staff unfurled
Th'imperial ensign, which full high advanc't
Shon like a meteor streaming to the wind,
With gems and golden lustre rich imblaz'd,
Seraphic arms and trophies; all the while
Sonorous metal blowing martial sounds."
Paradise Lost, i, ll. 531–540.

"The rede statue of Mars with spere and targe
So shyneth in his whyte banner large,
That all the feeldes gliteren up and doun."
K. F., ll. 117–119.

Mr. Skeat considers "feeldes" to be the "heraldic term for the ground upon which the various charges, as they are called, are emblazoned." P. 172. I venture to think this mistaken. Chaucer has a strong sense of color, and in this case, he wishes to impress us with the magnificence of Duke Theseus' broad banner, which, with its brilliant crimson and white, lights up the whole landscape, the peaceful fields alongside the highway. To say that the red figure of Mars merely brightens the rest of the flag seems to me tame and unimaginative.

ARCHIBALD MACMECHAN.
Dalhousie College, Halifax, N. S.

THE PHONETIC SECTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—All persons interested either in general phonetics or in the special subject of American pronunciation, are invited to help on the work of the Section by sending a dollar to the Secretary. Anyone can become a member on payment of this sum.

To the gentlemen who still have copies of the fourth circular, the Secretary would suggest that they send in their answers as soon as possible. The results have not yet been tabulated.

C. H. GRANDGENT, *Sec'y.*
Cambridge, Mass.

BRIEF MENTION.

The latest addition to the "Romans choisis" of W. R. Jenkins (Boston: Schœnhof) is Henri de Bornier's 'la Lizardière.' The author is already known to the American public by his play 'la Fille de Roland,' some time since selected as one of the publications in Jenkins' 'Théâtre contemporain.' His novel is one of contemporary life and manners in the higher sense, and cannot fail to win many readers.

Ginn & Co. have publised in their "International Modern Language Series" the charming little French comedy, 'la Cigale chez les Fourmis.' Prof. Van Daell has given it and its authors, Legouvé and Labiche, a short preface, and has added the few notes required for class work.

PERSONAL.

Adolph Rambeau, Ph.D., has been appointed Associate in Romance Languages in the Johns Hopkins University. Dr. Rambeau's Gymnasium training was received at Wittenberg (Germany); he took the doctor's degree (1877) in Romance Languages at the University of Marburg, when he presented a thesis entitled, "Ueber die als Echt nachweisbaren Assonanzen des Oxforder Textes der Chanson de Roland." For several years past he has been Professor in the Wilhelm Gymnasium of Hamburg, during which time he was a frequent contributor to the columns of the *Zeitshrift für französische Sprache und Litteratur*, the *Phonetische Studien*, etc.

Dr. Hermann Schönfeld, of the Johns Hopkins University, has in preparation a German and a French Historical Reader. The material for these works will be arranged chronologically, and covers the historical development of the German and French peoples from the earliest times down to the present; the characteristic periods of history being drawn from the best German and French historians.

Alexander W. Herdler has been appointed Instructor for French and German in the Scientific Department of Princeton College. Mr. Herdler is a graduate (1884) of the State Normal College of Prague, where he afterward attended lectures at the university for two years. Since 1889 he had been teaching in various schools of New York state, whence he passed to his present position; he has published in the *Teacher* the following articles: "How to teach Modern Languages;" "What is Philosophical Pedagogy;" "The Psychology of Lotze and Herbart."

OBITUARY.

EDUARD MAETZNER.

The death of this distinguished scholar and teacher on July 13th (1892) marked the end of

a career of extraordinary intellectual activity. His late collaborator and friend, H. Bieling, in Heft 3, vol. xvii, of Kölbing's *Englische Studien*, has given a brief synopsis of his life and work, and I have drawn on his article for certain data.

Born May 25th, 1805, in Rostock, Mecklenburg, he quickly passed through the schools of his native city, reaching the Prima of the Gymnasium at the early age of fourteen. A year or so of additional training at Greifswald enabled him to enter the University of Rostock in 1821. He chose theology as his specialty, but indulged in poetry after the fashion of young German students and actually produced a play, "Hermann und Thusnelda," which reflected the intense partriotic enthusiasm of German youth enkindled by the successful war of liberation against the French. Like his countryman, Fritz Reuter, he was made to feel that the many-headed monster known as the "Deutsche Bund" recognized no German enthusiasm, permitting only a particular Mecklenburg patriotism for a native of that small, though interesting state. Maetzner was suspended for a semester and went to Greifswald, where he finished his studies in theology, passing successfully the first examination in that branch. He soon discovered, however, that his strength lay rather in the study of philology, and accordingly went to Heidelberg. Straightened circumstances compelled him to make his way by giving private lessons. For a while he taught at the celebrated school for deaf-mutes at Yverdon, founded by Pestalozzi, and here, being in the French part of Switzerland, he pursued the practical study of French with all the zeal and earnestness of his nature.

On his return to Germany he went to Berlin. He obtained the *facultas docendi* in "Religion, Hebrew ancient and modern languages," and soon found a position in the French College of Berlin, a school originally founded by Huguenots, but subsequently adopted by the state. Here the instruction was given exclusively in French. After a year's teaching he obtained a position, with better pay, at the Gymnasium of Bromberg. He married, but soon met with a terrible disappointment. His throat became affected, he was nearly deprived of the power of speech, and compelled to give up his position. Returning to Berlin (1834) for the purpose of study and treatment, he gave his chief attention to Greek, especially the orators. A dissertation, "De Jove Homeri," procured him the Ph. D. title at Halle. He regained his health, and in 1858 was chosen by the City council of Berlin, Director of the recently founded "Higher Girls' school." Under his able and devoted management, this school attained a high reputation and became a model for the many similar schools which Prussia was the first among modern nations to introduce. For fifty years he was engaged in this labor, for which he seems to have been unusually well fitted. During this long period, he produced the works which have made his name familiar to all students of Romance and English philology.

His 'Syntax der neufranzösischen Sprache, ein Beitrag zur geschichtlich vergleichenden Sprachforschung' appeared in 1843-45. It was warmly appreciated in France and procured for him (1853) the appointment as corresponding member of the "Comité historique" due to the founder of this institution, the minister of education Fourtoul. Maetzner dedicated to Fourtoul his next work, 'Altfranzösische Lieder, berichtigt und erläutert mit Bezugnahme auf bie provenzalische, altitalienische und mittelhochdeutsche Liederdichtung nebst einem altfranzösischen Glossar' (Berlin, 1853). This work was very favorably reported on and discussed by Littré, in the *Journal des Savants* for June, 1857.

In rapid succession, now, appeared the author's 'Französische Grammatik mit besonderer Berücksichtigung des Lateinischen' (Berlin, 1856); 'Englische Grammatik,' 3 vols. (Berlin 1860-65); and parts of what he seems to have considered his principal work, *Sprachproben*, in two parts, Poetry (1867), Prose 1869, of Old English, from the time when Anglo-Saxon ceased to be a literary language to the fifteenth century, and a comprehensive dictionary of the language covered by this period, parts of which were published in 1872, 1878, 1885. The work was completed to *I—makien* inclusive, and the author was engaged in getting another part (*to—marchen*) ready for the press when death overtook him.

He had retired from his Directorship in 1888, with a pension equal to his full salary. The goverment had already conferred on him the order of the Red Eagle of the fourth class, and now honored him by the same order of the third class. Maetzner's influence in securing a special section for Modern Philology at the annual meetings of German philologists (1872), and his efforts in behalf of the "Academie der Neueren Sprachen" in Berlin, should not be forgotten. It is believed by many that the latter gave the impulse that finally led to the establishment of certain greatly needed Chairs of Modern Philology at the University of Berlin.

Maetzner married a second time, in his eighty-fifth year, his first wife having died in 1870. The last four years of his life he passed in happy retirement at Stieglitz, the pretty suburb of Berlin. Dr. Bieling speaks of his *erstaunliche Arbeitskraft*, but adds:

"He was by no means constantly confined to his school and study. Almost every year he took long journeys during the summer vacation, refreshing body and mind, visiting during the last twenty years of his life, England, France, Switzerland, Italy, Denmark, Sweden, and very frequently the valley of the Rhine."

He had the two chief requisites of a successful scholar: a vigorous constitution and a well-trained mind.

C. A. EGGERT.

Johns Hopkins University.

JOURNAL NOTICES.

ANGLIA. VOL. XV, PART I, II.—**Meyer, Gustav,** Die albanischen tanzlieder in Byron's Childe Harold.—**Cook, Albert S.,** The Date of the Old English Elene.—**Logeman, W. S.,** De Consuetudine Monachorum.—**Hein, J.,** Ueber die bildliche verneinung in der mittelenglischen Poesie.—**Holthausen, F.,** Zu alt- und mittelenglischen denkmäler.—**Napier, A.,** Collation der altenglischen Aldhelmglossen des codex 38 der Kathedral Bibliothek zu Salisbury.—**Wack, G.,** Artikel und demonstrativpronomen in Andreas und Elene.—**Hempl, George,** Is 'book' from the Latin?—**Teichmann, E.,** Zum texte von William Langland's Vision.

ENGLISCHE STUDIEN. VOL. XVII, PART II.—**Koeppel, E.,** Zur chronologie von Chaucer's schriften.—**Franz, W.,** Zur syntax des älteren Neuenglisch.—**Klapperich, J.,** Die steigerung des adjectivs im Neuenglischen.—*Miscellen*: **Wuelfing, J. E.,** Ae. *sum* mit dem genitiv einer grundzahl.—**Koelbing, E.,** Kleine beiträge zur erklärung und textkritik mittelenglischer dichtungen.—**Preussner, O.,** Zur textkritik von Robert Mannyng's chronik.—**Fraenkel, L.,** Gast und wirtin in älterer zeit; Literarhistorisches aus Roger Ascham's Toxophilus; Zur geschichte von Robin Hood.—**Koch, M.,** Zu Shakespeare's H. IV.—**Victor, W.,** Zum Hamlet-text.—**Sprenger, R.,** Kleine bemerkungen zu neuenglischen dichtungen.—**Gloede, O.,** Ein brief des admirals Nelson.—**Koelbing, E.,** Ein brief Byron's an C. J. Barry in Genua; Kleine beiträge zu einer Byron-bibliographie.—**Beyer, A.,** Verein für das studium der neueren sprachen zu Hamburg-Altona; Der fünfte neuphilologentag zu Berlin.

POET-LORE: *June* to *November*.—**Parkes, K.,** Shelley's Faith.—**Kingsland, W. G.,** Schelleye's Letters to Elizabeth Hitchener.—**Alger, G. W.,** In Memoriam, Shelley.—**Arbes, J.,** Under a Bush of Lilacs.—**Brinton, D. C.,** Primitive American Poetry.—**Bjornson, B.,** A Glove: A Prose Play.—**Hudson, W. H.,** Early mutilators of Shakespeare.—**Stopes, C. C.,** A Spring Pilgrimage to Shakespeare's Country.—**Kielland, A.,** Karen: A Novelette.—**Burroughs, J.,** A Boston criticism of Walt Whitman.—**Dole, N. H.,** Discouragement.—**Brown, A. R.,** The Celtic element in Tennyson's "Lady of Shalott."—**Blauvelt, M. T.,** The Religious Teachings of Æschylus.—**Brooks, M. S.,** Browning's "Childe Roland" and its Danish Source.—**Arbes, J.,** Newton's Brain: A Romanetto.—**Hunton, C. H.,** Shakespeare's Compliment to Brantôme.—**Brownlow, E. B.,** The Tailed Sonnet.—**Triggs, O. L.,** Robert Browning as the Poet of Democracy.—**Davies, S. D.,** Dante's Claim to Poetic Eminence.—**Wurtzburg, C. A.,** The Ethics of "As You Like It."—**Erbes, P. H.,** The Essence of Goethe's "Faust."—**P. A. C.,** A Study of Shakespeare's "Winter Tales," considered in connection with Greene's "Pandosto" and the "Alkestis" of Euripides.—**Baldwin, E.,** Is Chaucer Irreligious?—**Newell, C.,** The Poets-Laureate.—**Bengough, S. C.,** The Music of Language, as illustrated in Shakespeare's "Venus and Adonis."—**Cohen, M. M.,** The Source of Browning's Optimism.

SHAKESPEARIANA. *July* and *October*.—**Morgan, A.,** The Children's Companies.—**Trant, W.,** The Author of "Roister Doister.—**Phelps, C. E.,** Falstaff and Equity.—**Lawrence, L. L.,** The Truth about the Mulberry Tree.—The Halliwell-Phillipps Memorial Window and other Stratford Matters.—**Doak, H. M.,** The Supernatural in Shakespeare.—The House Known as Shakespeare's Birthplace.—**Reynolds, W.,** Mistress Quickly of Windsor.—Editions of Shakespeare, Elementary and Classical.—**Field, B. R.,** Fielding's Unconscious Use of Shakespeare.

ZEITSCHRIFT FÜR DEUTSCHE PHILOLOGIE. VOL. XXIV, NO. 4.—**Siebs, Th.,** Beiträge zur deutschen mythologie. ii. Things und die Alaisiagen. iii. Zur Hludanae-inschrift.—**Suchier, H.,** Bruchstücke aus dem leben Ulrichs von dem Türlin.—**Damphehler, E.,** Zu Reinke Vos.—**Kochendoerffer, K.,** Zum mittelalterlichen Cadewesen.—**Jaekel, H.,** Goethe's verse über Friesland.—**Wolff, E.,** Ein zweites *het getan* im bedingungssatze.—**Roehricht, R.,** Zur geschichte des begräbnisses "more teutonico."—**Sprenger, R.,** Zu Goethe's Faust.—**Sprenger, H.,** Zu H. v. Kleist's Hermannsschlacht.—Litteratur und miscellen.—**VOL. XXV, NO. 1.**—**Vogt, F.,** Zum Eckenliede.—**Bolte, J.,** Liederhandschriften des 16. und 17. jahrhunderts. ii, iii.—**Powel, J.,** Ungedruckte briefe Herder's und seiner gattin an Gleim (schluss).—**Vogt, F.,** Friedrich Zarncke.—Litteratur und miscellen.—**NO. 2.**—**Bieger, J.,** Zur Klage.—**Roehricht, R.,** Zwei berichte über eine Jerusalemfahrt. i.—**Singer, L.,** Über Wieland's Geron.—**Weinhold, K.,** Matthias v. Lexer.—Litteratur und Miscellen.—**NO. 3.**—**Duentzer, H.,** Über Goethe's bruchstücke des gedichtes "der ewige Jude."—**Jeitteles, A.,** Das neuhochdeutsche pronomen.—**Paludan, J.,** Deutsche wandertruppen in Dänemark.—**Dufton, G.,** Hans Sachs als moralist in den fastnachtspielen.—**Mayer, K. O.,** Die quellen von Klinger's lustspiel "Der Derwisch."—**Cederschioeld, G.,** Theodor Wisén.—Litteratur und miscellen.

BEITRÄGE ZUR GESCHICHTE DER DEUTSCHEN SPRACHE UND LITERATUR. VOL. XVI, NO. 3.—Friedrich Zarncke.—**Loewe, R.,** Die Wiggertschen psalmenfragmente.—**Vogt, F.,** Zu Berthold von Holle.—Nonenliebe.—**Martin, E.,** Zur kritik des Alphartliedes.—**Minor, J.,** Der gebrauch von *der* und *welcher* in relativsätzen.—**Koegel, R.,** Zu den reduplicierten präterita.—Idis und walküre.—Sintarfizilo.—Etymologien.—**Meyer, W.,** Zur Hildensage.—**Leitzmann, A.,** Zum altalemannischen Memento Mori.—**Mogk, E.,** Zur Gunnlaugssaga.—**Sievers, K.,** Sonargoltr.—**Rojunga, K.,** Die 72 völkerschaften im Widsiþ.—**Holthausen,** Zur textkritik altenglischer Dichtungen.—**Kern, J. H.,** Zur ags. chronik.—Zur Cura pastoralis.—**Bremer, O.,** Renner's Wurster wörterverzeichnis.—**Sievers, E.,** Zu den Murbacher hymnen.—**Luick, K.,** Noch einmal unechte und steigende diphthonge.—**Uhlenbeck, C. C.,** Etymologisches.—**Karsten, G. E.,** Etymologien.—**Sievers, E.,** Zur flexion der *io*-stämme.—**VOL. XVI, NO. 1.** **Much, R.,** Die südmark der Germanen.—Die Germanen am Niederrhein.—Goten und Ingvaeonen.—Berichtigungen und Nachträge.

MODERN LANGUAGE NOTES.

Baltimore, February, 1893.

THE TENTH ANNUAL CONVENTION

OF THE

Modern Language Association of America.

THE Tenth Annual Convention of THE MODERN LANGUAGE ASSOCIATION OF AMERICA met in the halls of the Columbian University in Washington on the morning of December 28, 1892, and held its sessions during the three days following. The last two conventions have been held in Washington, and, from their success, it seems wise that it has been decided to hold the next meeting there also.

The subjects of the papers at this meeting were of great interest and variety, extending over a large field of modern languages.

The President of the Association, Professor Francis A. March, of Lafayette College, Pa., called the Convention to order. President J. C. Welling, of the Columbian University, extended on the part of the University a welcome to the Association. After reports by the Secretary and the Treasurer and the appointment of committees, Prof. J. W. Pearce, of Tulane University, La., read the first paper.

"Did King Alfred translate the Historia Ecclesiastica?" was the question discussed by Prof. Pearce. The differences of the various translations ascribed to Alfred were considered, and the Mercian dialectic peculiarities discovered by Miller in the 'Historia', with their significance, were mentioned. The diverse methods employed in different portions of the 'Historia' itself, such as different translations of *dignus*, *præesse*, *octo*, *novem*, were indicated.

Prof. Pearce's conclusion was that the work was probably done by several translators, to whom it was apportioned by Alfred. The writer was not prepared to define the work of each translator, but the *Præfatio* was done by one who had no part in the remainder of the work.

Points involved in the paper were discussed in an interesting way by Dr. Bright, Professor Greene, President March, and Prof. Elliott.

Professor C. H. Ross, of the Agricultural and Mechanical College of Alabama, read the second paper—a careful and exhaustive treatise on the "Absolute Participle in Middle and Modern English." The work is a sequel to Prof. Morgan Callaway's well-known dissertation on the same construction for the Anglo-Saxon period. Prof. Ross found that the use of the absolute participle practically ceased in the first Middle English period. The influence of French and Italian in its revival was traced, and the gradual increase of the construction was statistically shown. The change of the substantive with the participle from the dative to the nominative case, with the reasons therefor, were considered, and it was concluded that the case used is really a "dative absolute in disguise." A discussion of the stylistic effect of the absolute construction closed the paper.—This contribution was discussed by Professors Garnett, Greene, March, Hatfield, Pearce, and Dr. Bright.

The second session was begun by Professor George Hempl, of the University of Michigan, reading a paper on the "Sources of Udall's Roisterdoister." Only portions of the paper were read, but the main point was, rather reversing the old opinion, that Udall's first and chief source was Terence's Eunuch, and that 'Miles Gloriosus' of Plautus was a secondary source to fill the *lacunæ* left by the other.

Prof. Hempl could not give his arguments in full, and those who discussed the paper—Dr. Bright and Dr. Gudeman—were inclined to maintain the traditional claims of Plautus as the chief source.

Prof. John Phelps Fruit, of Bethel College, Ky., read the next paper on "The Gardener's Daughter; or, the Pictures." The paper was a practical exposition of Prof. Fruit's method of teaching literature; which is, in brief, to take first an outline view of a masterpiece, and to approach the details by gradual steps from this.

This paper, as Prof. Greene, in opening the discussion, said, invited rather reflection than discussion, and reminded one of the time when, at the meetings of the Association, pedagogical subjects were predominant.

"The Legend of the Holy Grail" was the subject treated by Prof. George M. Harper, of

Princeton College, N. J. The subject was considered in the light of the recent researches by Nutt and Rhŷs. This investigation has shown the Celtic origin of the story, the legend of Joseph of Arimathea, grafted on later, becoming, however, the soul of the legend. The Grail and the Christian elements grew in importance until Tennyson and Wagner idealized the chivalric elements.

Dr. F. M. Warren, of Adelbert College, Ohio, in opening the discussion, said that its subject was the most difficult question in literary history. German critics deny *in toto* the results of this paper. Dr. Matzke continued the discussion.

In the evening of the first day of the Convention, at 8 o'clock, Prof. Francis A. March, LL. D., President of the Association, gave a pleasing address on "Recollections of Language Teaching." It was the story of the changes in methods of teaching from Professor March's own school-days until the present time. The contrasts brought out were interesting.

The first session of the second day was begun with a paper by Prof. H. E. Greene, of Wells College, N. Y., on "A Grouping of Figures of Speech, based upon the Principle of their Effectiveness." The figures were considered in the order in which they tax the imagination; that is, in which they are removed from the literally true—true according to the understanding. Allegory draws most severely upon the imagination, and stands in this sense highest in the scale. Metaphor is practically most important.

Prof. Fruit opened the discussion. He considers the effectiveness of figures dependent upon the nature of the composition.

Dr. Bright found twenty figures in six lines of Prof. Greene's synopsis, though, according to rhetoric, there are none: these are unconscious figures. An interesting question bearing upon their effectiveness is: Which figures tend most to unconsciousness?

Dr. E. S. Lewis, of Princeton College, N. J., read the next paper on "Guernsey: Its People and Dialect." An interesting description was given of the physical features of the island, and of the life and manners of the people. Only a few dialectic peculiarities were noticed.

Prof. Elliott, in discussing the paper, said that Dr. Lewis had given only a few hints of his scientific-specialist's work on the dialect. This dialect is interesting, because we have several distinct speech currents mingling here.

"The Burlesque Ballad in Germany" was the subject of a paper by Dr. C. von Klenze, of Cornell University. The burlesque ballad, imported into Germany by Gleim, in 1750, is an exponent of the artificiality of the time and a parody of the *Volkslied*. The *Volkslied* is distinguished by sincerity, directness of style, completeness—an exponent of the nation; the burlesque ballad was an exponent of the individual, and it was characterized by silliness, low wit, lasciviousness. Bürger revived the spirit of the *Volkslied*, and issued a strong protest against the spirit of the burlesque ballad in "Lenore."

Prof. von Jagemann, in opening the discussion, wished that Dr. von Klenze might have continued the subject down to the present day: at fairs and festivals such ballads are still sung.

Dr. von Klenze thought the difference in these productions was that the eighteenth century writers considered their work lasting—true poetry.

Dr. Wood agreed with Prof. von Jagemann, and thought Dr. von Klenze ought to have distinguished more clearly between burlesque poetry and popular poetry, and ought to have defined burlesque: without this the subject has no definite limits.

The afternoon session was begun with a paper by Prof. T. Logie, of Williams College, on "Manuscript 24310, and other MSS. in the Paris National Library which contain French metrical versions of the Fables of Walter of England." The paper opened with a general account of the interest in fables from the time of Phœdrus; then followed a consideration of the works of Robert, Oesterley, De Ménil, Mall, Hervieux, and Jacobs. A description of the MSS. containing French translations from the Latin of Walter of England was given, and the relation of the four MSS. discussed. The paper was concluded with a consideration of the value of MS. 24310, and some notes upon it.

The paper was discussed by Prof. Elliott, Prof. Gerber, and Dr. Matzke.

The last paper of the second day was on "Erasmus' Works, especially the Encomium Moriæ and the Colloquies as Sources of Rabelais' political, religious, and literary Satire" by Dr. Herman Schönfeld, Johns Hopkins University. Dr. Schönfeld spoke first of the importance of this investigation, owing to the wide influence of Rabelais on the world's literature. The *a posteriori* evidence for the influence of Erasmus over Rabelais was—Rabelais' having studied Erasmus; a letter of Rabelais to Erasmus Nov. 30, 1532; similar results from their education; both made the same enemies; works of both secretly published with forged interpolations. *A priori* evidence is the analogous thought and form in the writings of both—both humanists; analogy of systems of education; satirical writings of both deal with —a. kings and nobles; b. popes and prelates; c. cloisters, and scholastic schools and teachers; d. church institutions; e. judges and physicians.

Dr. Schönfeld read only portions of his work, consequently in the discussion, lead by Prof. Fontaine, some exceptions were taken to his conclusions.

The first paper on the third day of the meeting was on "The Tales of Uncle Remus traced to the Old World" by Prof. A. Gerber, Earlham College, Ind. The two most prominent theories to account for the coincidences in the folk-tales of different countries are migration and accidental agreement. A considerable number of the tales of Uncle Remus bear so close a resemblance to the tales found in Africa or Europe that they must have been imported from those countries. This makes it probable that the majority of the other tales in which similarity is noticeable have the same origin. Accordingly, the theory of migration ought to be more generally accepted, at least as far as the animal tales are concerned.

Prof. F. M. Warren, in opening the discussion, referred to his work in tracing some of these tales to the 'Roman de Renart.' He found many so closely related that they must have been translated from the French. The discussion was continued by Profs. Garner and Hennemann.

Prof. J. B. Henneman, of Hampden-Sidney College, read the next paper on "The Historical Study of English in Virginia." The paper was a special consideration of the work of Thomas Jefferson in Virginia, and of Louis F. Klipstein in Virginia and South Carolina. The latter was a Virginian by birth, not a German, as Wülcker would make him. The paper, of which only part was read, closed with a general sketch of the historical study of English in Virginia colleges and universities.

Dr. Henneman's paper was discussed by Prof. Garnett, who traced still further the study of English at the University of Virginia.

The morning session was closed with a paper by Prof. Sylvester Primer, of the University of Texas, on "Lessing's Religious Development with special reference to his Nathan the Wise." Prof. Primer's paper was divided into two parts. In the first part he considered Lessing's theological writings and religious controversies; in the second, characters and drama, discussing the question whether Lessing has reached in his drama the high ideal established in his theological writing. Only part of this paper was read, so that any discussion of Prof. Primer's conclusions here would rather anticipate the complete publication of the paper in the *Proceedings* of the Association.

The first paper of the afternoon, and final session of the Convention, was read by Dr. Thomas P. Harrison, of the Johns Hopkins University, it being "A Study of the Middle English Poem, 'The Pystyl of Susan.'" The three MSS. in which the poem is found were described, and the dialect as bearing upon its origin was discussed. The question of authorship, and the claims of 'Huchown of the Awle Ryale'—possibly Sir Hugh of Eglinton—were considered. A discussion of the style of the poem—its verse-structure and general characteristics—closed the paper. The work is introductory to a collated text and a glossary, which as yet have never been prepared for the poem.

Dr. Henneman opened the discussion. He called attention to several important matters in former work on this poem, and agreed with Trautmann's results, but protested against his methods.

Mr. L. E. Menger, of the Johns Hopkins University, read a paper on "Irregular Forms of Possessive Pronouns in Italian." The special

object of the paper was to give an explanation of the irregular plural forms, *mia*, *tua*, *sua*, which occur with such frequency in the autobiography of Benvenuto Cellini. The different explanations of these forms which have been held so far were discussed, and on the basis of an exhaustive study of Tuscan texts between the years 1230 and 1595, Mr. Menger came to the conclusion that the forms in question are remnants of Latin neuter plural forms.

The last paper was on "J. G. Schottel's Influence on the Development of the Modern German Schriftsprache" by Prof. von Jagemann, of Harvard University. Among the many interesting points which the paper brought out, the influence of Schottel upon the vocabulary of German was made very prominent.

On account of the lateness of the hour, discussion on the two preceding papers was limited, and the Association adjourned to meet again in Washington during the Christmas holidays of 1893.

The number of papers presented was unusually large, and they differed from those of previous years in being, in almost every case, statements of the results of original research. There were no pedagogical studies, with the exception of one or two papers that might be construed as such. This tendency is regarded as deplorable by some members of the Association. The discussions of the papers were interesting, and it was proposed to limit henceforth the number of papers, that more time may be devoted to discussion.

The social aspects of the meeting were as prominent and profitable as usual. In the intervals between sessions, at the University and in the lobby of the hotel (Ebbitt House), personal intercourse among the members contributed much to that bond that unites scholars of like aim and purpose. The Association was also handsomely entertained on Thursday evening at the residence of Prof. A. Melville Bell, President of the Phonetic Section.

The Association was reluctantly compelled to accept the resignation of its zealous and indefatigable Secretary, Prof. A. M. Elliott, the real founder of the organization. This regret was, however, mitigated by the judicious promotion of Dr. James W. Bright to the secretaryship, and by the appointment of Dr. John E. Matzke treasurer.

The attendance at the meeting was large, and it was considered one of the most successful meetings the Association has held.

THOS. P. HARRISON.
Johns Hopkins University.

IMMEDIATE AND ULTIMATE SOURCE OF THE RUBRICS AND INTRODUCTIONS TO THE PSALMS IN THE PARIS PSALTER.

IN Thorpe's Preface to his edition of the Anglo-Saxon translation of the Psalms[1]—the so-called Paris Psalter—we find the following statement with reference to the Latin rubrics which regularly head the Psalms in this version, p. 6: "Ex rubricis Latinis plurimae adeo scatent barbarismis, ut vix intelligi possint."

It will probably be of interest to future editors of the Paris Psalter to know that the Latin rubrics referred to in the passage quoted, with the exception of a few cases of adaptation and still fewer of absolute divergence, which I shall note below, are taken verbatim from the *argumenta* of the voluminous commentary entitled "*In Psalmorum Librum Exegesis*" and formerly ascribed to the Venerable Bede. This commentary, which I shall cite simply as *Exegesis*, is included in all the earlier editions of Bede's collected works but is now most accessible in Migne's 'Patrologiae Latinae Cursus Completus,' vol. xciii, pp. 478–1098.

The arguments which accompany each psalm in the above-mentioned commentary consist regularly of two divisions, the first of which presents a historical interpretation of the particular psalm and the second, in closer conformity to the mediaeval spirit, a mystical interpretation, according to which the Psalm is conceived as the voice of Christ, or the Church, or the Apostles, or what not. Now, the Anglo-Saxon adapter does not anywhere attempt to reproduce these arguments in full. He simply contents himself with reproducing sentences,

1 'Libri Psalmorum, Versio Antiqua Latina; cum paraphrasi Anglo-Saxonica partim soluta oratione partim metrice composita nunc primum descripsit et edidit Benjamin Thorpe. Oxonii, e typographeo Academico, mdcccxxxv.'

in rare instances, or as a rule, parts of sentences which are intended to indicate in this abbreviated form, though often very obscurely, as it happens, the historical or mystical interpretation to be applied to the psalm. Accordingly, on a comparison of the rubrics as they are found in Thorpe and the original, respectively, the apparent barbarisms wherever observed by the editor will be seen to be due to systematic abbreviations of the original undertaken by the Anglo-Saxon copyist or copyists and, in some instances besides, to corruptions of the text from the same source.

In order to illustrate the manner in which these abbreviations have been made, I will place side by side three examples, selected almost at random, of rubrics of psalms as they appear in Thorpe with those sentences of the arguments of the original of which they are abbreviated reproductions. I bring forward these examples simply for the purpose of rendering as clear as is possible by such means the relation which is general between the rubrics of the Paris Psalter and the arguments of *Exegesis*. I have complete material collected for the discussion of these relations in detail, and, I may add, for the discussion of the various points which will subsequently be brought up in this article and purposely refrain, for the present, from touching on the many important conclusions to which an examination of this material leads. I reserve this detailed discussion, then, for a dissertation I have in preparation on "The Anglo-Saxon Translation of the Psalms (both prose and metrical divisions) and its relation to the original," the publication of which has been delayed by temporary, but unavoidable causes.

First, I shall select Ps. 44.[2] The rubrics for this Psalm appear respectively, as follows:—

Propheta de Christo ad Ecclesiam dicit, de regina auri (sic).
Thorpe, p. 109.

Propheta de Christo ad Ecclesiam dicit, *legendus (sic) ad Evangelium Matthaei* de regina Austri.
Exegesis, p. 714.

2 As two of the three works which enter especially into the following discussion show the vulgate numbering of the Psalms, I shall cite according to that numbering throughout the present article.

The passage concerning the Queen of the South to which reference is made will be found at St. Matthew, xii. 42.

Similarly, Ps. 67:—

Prophetae (sic) resurrectionem Christi.
Thorpe, p. 166.

Propheta resurrectionem Christi *et posteriores glorias annuntiat.*
Exegesis, p. 828.

Again, Ps. 90.

Ubi tentatur Christus, Vox Ecclesiae ad Dominum.
Thorpe, p. 252.

Legendum ad Evangelium Marci ubi tentatur Christus, Vox Ecclesiae ad Dominum.
Exegesis, p. 930.

The above examples sufficiently illustrate the numerous instances of abbreviation. The cases, however, in which the words of the original have been taken over into the rubrics of the Paris Psalter without abbreviation are equally numerous, whilst the cases in which these rubrics express independently the matter of their original in different words rise hardly above a dozen. On the other hand, the Latin rubrics of seven[3] psalms are wanting in the Ms. of the Paris Psalter, and of those which are extant eleven show actual divergence from the original, namely: Ps. 21, 24, 45, 102, 112, 113, 117, 129, 135, 139, 141,. As I propose to discuss these divergences in the dissertation to which I have already referred, I shall not enter here into a more detailed consideration of the cause of the differences which the psalms just enumerated exhibit.

It will be observed that in the above paragraph I have drawn no distinction between the rubrics of the prose and metrical divisions of the Paris Psalter. As a matter of fact, in the one as well as in the other, the originals of these rubrics are found in the arguments of *Exegesis*—but in reference to the rubrics which fall in the metrical division it is curious

3 Eight according to Thorpe who overlooked the rubric to Ps. 30. This has been recovered, however, by G. Tanger and will be found in his valuable collation of the Paris Psalter *Anglia* vi *Anz.* pp. 125 ff. The words of this rubric "Confessio est credentium Deum" are taken without change from the corresponding argument in *Exegesis* p. 629.

and important to observe that, wherever it is possible, they are invariably drawn from those sections of the respective arguments of their originals which represent the mystic interpretation of the Psalms—a preference not observed in the prose division and which we shall leave unexplained for the present. Only in the case of Ps. 60, 62, 73, 92, the rubrics of the Paris Psalter repeat the characteristic historical interpretations of *Exegesis* for the reason that in these psalms the usual alternative mystical interpretations were wanting. The same was true of Ps. 74, 141 and 142, but the mystical interpretation, evidently so necessary for the satisfaction of the copyist's mind, were here supplied, notwithstanding—certainly, in the first two cases, at least,—from the *Explanationes* which stand in *Exegesis* between the arguments and the commentary proper.

I shall next proceed to consider the curious Anglo-Saxon arguments or introductions which are found preceding each psalm of the prose division of the Paris Psalter except Ps. 1, 21, 26. It is evidently accidental that in these three cases the Anglo-Saxon arguments have not been preserved. Now, with regard to the origin of the arguments in question, according to the statement of Thorpe (Preface, p. 7) they are "partim ex scriptis Divi Hieronymi desumta, partim, ut videtur, ipsius interpretis ingenio excogitata." Again in the article by J. Wichmann entitled "König Aelfreds Angelsächsische Übertragung der Psalmen i–li exclusiv." *Anglia*, xi, 39–96, we find the following statement, p. 49:—

"Aus den Überschriften mehrerer psalmen deren inhalt sich auf bestimmte Davidische verhältnisse nicht beziehen lässt, geht hervor dass der übersetzer dieselben ihrem inhalt gemäss formte, alles jedoch in einer art die eine benutzung irgend eines Kommentars vollkommen ausschliesst."

Notwithstanding the assertions I have just quoted, in part very positive, it will be evident after even a slight examination of the subject, that the Anglo-Saxon arguments of the Paris Psalter are simply paraphrases of the same *argumenta* of the *In Psalmorum Librum Exegesis* from which, as we have seen above, its Latin rubrics were borrowed. Only, in the case of the Anglo-Saxon introductions, the *Explanationes* of the original are frequently drawn on and in several instances the commentary itself has supplied details. Use is also generally made of the Septuagint titles which precede both *Argumenta* and *Explanationes* in *Exegesis*. We shall be able to judge by examples below exactly with what degree of freedom the author of the introductions has used his originals. It may only be remarked in general that the material is treated with greater liberty as he advances in his work. Paraphrases freer than the normal are practically found altogether after Ps. 25,

Characteristic of the Anglo-Saxon arguments or introductions is the interpretation they exhibit of each psalm under two, three, or even four different aspects, reflected in corresponding divisions—first with regard to its import when sung by David himself, or again, when sung by or prophesied concerning the apostle, or when sung by or prophesied concerning Christ or, it may be, some other sacred or historical personage, according to the particular psalm. The alternative conception of a psalm as the utterance not simply of the historical King but of the "true David" (cf. *Exegesis*, p. 562 A), namely, Christ, is current throughout our Latin commentary and is in thorough conformity with the mediaeval spirit, so that we need not feel surprise at finding the psalms in the Anglo-Saxon arguments conceived as spoken not only *in voce prophetae* but *in voce Christi*. It remains to point out, however, that the divisions according to which the psalms are also conceived as sung by, or prophesied concerning righteous men, in general, or personages, usually sacred, of Jewish history, etc., owe their suggestion primarily to the division of the original arguments into two parts, one representing the historical, the other the mystical interpretation. The Psalms are often interpreted in these arguments as the voice of the Church which is Christ's body made up of all the righteous. But the force of the suggestion was strengthened, no doubt, and its form determined by certain other and more definite expressions of *Exegesis*, according to which the psalms are conceived as prophecies spoken concerning or by the righteous. For example, cf. Praefatio altera (p. 480. C.) "Haec autem prophetia (that is, the Psalms) loquens de corpore, ali-

quando introducit aliquem perfectum orantem, ut in *Te decet etc.*, introduxit Moyses. Aliquando introducit aliquem inferiorem ut aliquam animam poenitentem, aliquando introducit ipsum caput." Again, p. 501. C. choice is given of taking a psalm as "vox totius Ecclesiae aut unius tantum membri, id est, fidelis alicujus animae."

But I will not multiply examples as I could easily do. It is better to proceed at once to illustrate the relations of the contents of the Anglo-Saxon arguments to the contents of their Latin originals and the method of paraphrasing. I shall do this, as in the similar case above, by means of select examples, reserving an exhaustive discussion of my collected material for the detailed treatment which I have in preparation. I shall select for this purpose Ps. 33 and 45. It is to be observed that in the following introductions, in accordance with the general habit of their author, details found in that division of the Latin argument which lays down the historical interpretation, and given there with reference to some other personage or personages of Jewish history, are in the Anglo-Saxon paraphrases somewhat grotesquely made to do service for King David as well. At the end follow the usual mechanical application of the psalm to Christ, also. In neither of these psalms is use made of the Septuagint title except as regards its ascription of the psalm to David.

The historical interpretation of Ps. 33 in *Exegesis* runs as follows:—

"Ezechias, victo Assyrio, semper Dominum benedicere promittit, et angelum adjutorem sibi precatur immitti, moxque ad exemplum sui canctos in Dei landem provocat."

Exegesis, p. 651.

Compare the corresponding Anglo-Saxon introduction:—

Dâvid sang ðysne ðréo and ðrittigoðan sealm, gehâtende Drihtne ðaet hê hine symle wolde bletsian, for ðâm gifum ðe hê him geaf; and hê wilnode on ðâm sealme, ðaet him god sende his godcundne engel on his fultum; and hê lârde éac, on ðâm sealme, aelcne man ðe aefter him wâre ðaet hê ðaet ylce dyde; and hê witgode éac, on ðâm sealme, be Ezêchie ðam kincge, ðaet hê scolde ðaet ylce dôn aefter ðam sige, ðe hê haefde wið Assirium; and ðael ytce hê witgode be Criste ðaet hê ðaet ytce dôn wolde, and éac ððre lâran.

Thorpe, p. 74.

Similarly for Ps. 45. The less familiar proper names, it will be observed, appear in the Anglo-Saxon introduction in corrupt forms:—

"Ex persona canitur duarum tribuum, pro liberatione sua gratias agentium, quando Phaceas filius Romeliae et Rasin rex Syriae Achas regem et Jerosolyma volentes expugnare, non valuerunt, sed ipsi potius sunt ab Assyriorum rege conquassati."

Exegesis, p. 724.

Dâvid sang ðysne fif and feowertigoðan sealm ðanciende gode ðaet hê hine oft alŷsde of manegum earfoðum; and éac hê witgode ðaet ðaet ylce sceoldon dôn ða men, ða ðe twa scîra (ðaet ys Jude and Beniamin) ðaet hy sceoldon ðâm gode ðancian, ðe hygefriðode from ðâre ymbsetennesse, and from ðâre herunge ðâra twêga kynincga, Sacces, Rûmeles suna, and Rasses, Sŷria cynincges: naes ðât nâ gedôn for ðaes cynincges geearnnuga Achats, ac for godes mildheortnesse and for his yldrena gewyrhtum hit gewearð, ðaet ða twêgen cyningas wâron adrifene from Assyria cynge; and éac ðaet ylce hê witgode be aelcum rihtwîsum menn ðe êrest geswenced byð and eft geârod; and éac be Criste and be Jûdêum, hê witgode ðaet ylce.

Thorpe, p. 113.

A full comparison of the Anglo-Saxon arguments with the originals on which they are based reveals the fact that the interpretations peculiar to the latter are reproduced in every instance except in Ps. 3, 7, 23 and 34. These psalms, however, constitute no real exceptions. In each of them the use of details of the Latin originals proves their dependence on the latter. Only in the case of Ps. 3 and 7, the author has drawn on the Septuagint titles alone for historical interpretations, and in the case of Ps. 23 and 34, the usual reference of the psalm to a definite historical period is omitted altogether.

Having thus indicated the originals of the Latin rubrics and Anglo-Saxon introductions of the Paris Psalter, I will now pass to the question concerning the ultimate source of the peculiar interpretations incorporated in the arguments of *Exegesis* which distinguish it among all Latin commentaries of the Middle Ages. It will, perhaps, be of interest to students of the Psalms in general to learn that,

with certain definite exceptions which I shall point out below, these interpretations coincide throughout with those of the Syriac commentary on the Psalms existing in MS., Sachau No. 215 of the Royal Library at Berlin. In the *Zeitschrift für Alttestamentliche Wissenschaft*, v, 53 ff. 1885, Prof. Frederick Baethgen has proved the Syriac commentary to represent simply an epitome of the commentary of Theodore of Mopsuestia, the friend of John Chrysostom and the chief of the Antiochean School of Exegesis—whose work had been hitherto known only in rather scanty fragments of the original Greek (see Migne, Tom. 66, Series Graeca). Although the work, as a whole, as far as I can learn, still remains in MS., Prof. Baethgen has published in the article cited—the first of a series relating to Therodore's commentary,—partly in the original, but for the most part, in translation only, the superscriptions which stand before each psalm in the Syriac MS., laying down the especial interpretation to be applied to that psalm. By a further comparison of these superscriptions with those contained in the Scholia of Bar-Hebraeus, Prof. Baethgen has been able to prove that the latter represent the same tradition of Theodorean interpretation. In the two works the superscriptions are, in fact, essentially the same. With reference to the date of the Syriac Epitome, Prof. Baethgen (see p. 101) has been unable to trace the tradition it represents beyond the age of Bar-Hebraeus, namely, the thirteenth century. I would call attention to the fact that the source of Theodorean interpretation which I now indicate in *Exegesis* has, at least, the interest of being some centuries earlier than this, since even the MS. of the Anglo-Saxon Psalter dates from the eleventh century, and the origin of *Exegesis* should, probably, be referred to a considerably earlier period of the Middle Ages.

But let us examine more closely the relation of the interpretations of the Syriac MS., which, following Prof. Baethgen, I shall designate *N*, to those of *Exegesis*. Excluding for the moment the first fifteen psalms, it will be found on comparison that these interpretations differ only in the following cases, namely; Ps. 37, 47, 139–143 inclusive, and probably Ps. 150. For the first fifteen psalms (vulgate numbering), *N* and *Exegesis* coincide only in the case of Ps. 1, 10, 13, and possibly, Ps. 9 where *Exegesis*, however, offers a choice of interpretation not found in *N*. It is important, however, to observe in all cases where the arguments of *Exegesis* show an interpretation differing from that of the Syriac superscriptions that they still exhibit the characteristics of Theodorean interpretation, especially its historical spirit. Considering the total number of cases of undoubted divergence, namely, eighteen, we find that in all but five Psalms—2, 8, 11, 14, 47—the peculiarity of *Exegesis* consists in its reference of these Psalms to the reign of King Hezekiah, which are not so referred by *N*.

It is more profitable, however, with my present limited space, to consider the relation of the arguments and superscriptions respectively, in those cases where the interpretation according to *Exegesis* and *N* is identical. Even if we exclude Ps. 9 and 150 from consideration, as we must Ps. 87 where only the mystic interpretation has been preserved in *Exegesis*, one hundred and twenty-nine Psalms out of the total one hundred and fifty exhibit identity of interpretation. In many cases so close are they, even in the matter of expression, that the Latin might not unfairly be taken as a direct translation of the Syriac. I would call attention to the distinction maintained by both *N* and *Exegesis* between Psalms spoken by the "people" captive in Babylon, and by those who are designated "excellent" or "noble" among the people. Thus, Professor Baethgen's translations, "Das Volk" and "Die Edlen des Volks", find their equivalents in *Exegesis* in "populus" and such phrases as *qui inter eos merito celsiores* (Ps. 65), *qui ibi meritis eminebant* (Ps. 129). In a majority of cases, however, the arguments of *Exegesis* appear fuller in form than the corresponding superscriptions in *N*. It is not to be inferred at once, however, that the greater fullness of *Exegesis* in such cases is due to expansions undertaken by the Latin translator. For instance, certain details included in the arguments of *Exegesis* to Psalms 108, 117, 124, 131, 132, which do not appear in the superscriptions of *N*, are found, nevertheless,

in Bar-Hebraeus. Again, in several instances where the Greek of Theodore has been preserved, *Exegesis* is found to reflect the details of the original more fully than *N*.

As an example of such instances, I will place side by side below Theodore's interpretation of Ps. 49 according to the original Greek *Exegesis* and according to the superscription of *N*, as it appears in Prof. Baethgen's translation, respectively. They run as follows:

καὶ οὗτος ἠθικὸς ὁ ψαλμός, ἀλλ' οὐκέτι πρὸς ἅπαντας ἀνθρώπους, πρὸς Ἰουδαίους δὲ μόνον ὡσανεὶ ἀμελούντας μέν ἀρετῆς, τὸ δὲ πᾶν τιθεμένους ἐν ταῖς θυσίαις τοῦ νόμου ἕως τοῦ εἰδέναι τὰ ῥήματα μόνον ἐπιμελουμένους, οὐκέτι δὲ καὶ τὰ προστάγματα ϑηλάττειν. καὶ φοβερώτερον αὐτοῖς κατασκευάζων τὸν λόγον σχηματοποιεῖ κριτὴν δικάζοντα καὶ τοὺς ἐλεγχομένους.

(*Z. a. W.*, v, 85 f.).

In priore psalmo ad omnes homines sermonem direxit, nunc ad Judaeos loquitur, consternare volens et emendare peccantes qui, virtutum negligentes, solas curarent hostias. Quod totum exsequitur terribiliore suggestu, quasi tribunal judiciale describens ut sit tota compellatio Dei plena terroris.

Exegesis, p. 739.

Tadelt die Juden weil sie meinten dass in Opfern allein die Gottesfürehtung zür Ausführung komme und im Lesen des Gesetzes und nicht durch die Eigenschaften des Charakters und gutes Verhalten indem sie sonst die Tugend verachteten.

(*Z. a. W.*, v, 85).

Similarly, not to cite other instances, for Ps. 55, cf. the original Greek and *N* (*Z. a. W.*, vii, 3), with the argument in *Exegesis*, p. 774, for Ps. 78, cf. *Z. a. W.*, vii, 48 f., and *Exegesis*, p. 910.

It will be observed, of course, that the differences which *N* and *Exegesis* show in the cases cited are not essential differences. It is none the less important, however, that they should be noted, for, in so far as fuller details occur in *Exegesis*, they tend to prove that its author drew directly from the original Greek and it will be necessary to keep this in mind when we come to examine the question of the authority of the arguments of *Exegesis* where they show an essentially different interpretation from the superscriptions of the Syriac Epitome.

I have, however, already transgressed the limits which I had prescribed for this article. For the present, I shall content myself with having indicated a hitherto unrecognized source of evidence regarding the details of Theodore's interpretation of the Psalms. As I have before stated, I shall return to this subject in a fuller discussion, and I shall in that place endeavor to determine the exact value of our new source for the interpretation of the individual Psalms, by drawing into comparison the full evidence of the Syriac commentary and such portions of the original Greek as are preserved.

J. Douglas Bruce.
Bryn Mawr College.

OBSERVATIONS ON THE SPANISH LANGUAGE IN GUATEMALA.

In his book on Guatemala (pp. 304, 305) Professor Otto Stoll of Zurich has written a short excursus on the origin of some specifically Guatemalan expressions. A few observations on the language of Guatemala, so far as it is the language of the Spanish-speaking common people, may not here be out of place.

From personal observation I am acquainted with many *Chapinismos* ("provincialismos guatemaltecos"), and through the kindness of Professor Stoll, I have been able to compare the notes collected by him with my own. Our impressions received a general confirmation through Don Matias Lopez, a native of Guatemala, temporarily resident in Berlin.

With reference to the pronunciation there is to be remarked:

1. Tendency to the nasalisation of the final *-n*, similar to the termination *-ng*; for example, *tambieng* (pronounce tambieng-g*e*, the last syllable being quite faintly sounded) instead of *tambien*; *teniang* (pronounce teniang-g*e*) instead of *tenian*, etc.

Stoll conjectures that this nasalisation is of Galician origin, as many Galicians (Gallegos) went over with the conquerors and colonists in the position of servants. It has resemblance neither to the Portuguese nor to the French.

The state of the case seems to me to be this: The *final* (*auslautende*) Spanish *-n* has either

in general or under certain conditions, a pronunciation corresponding to *-ng*, or very similar to it, at least in Middle and South Spain. *Vide* Storm, *Engl. Phil.*, i. 38.; Schuchardt, *Ztschr, f. rom. Phil.*, v, 315; Wulff, "Chapitre de phon. andal."; wrongly Paul Förster, 'Span. Sprachlehre,' p. 8, note 1, for there is no question here of "a French nasalisation": hence too, the sign ⸗ proposed by Gröber is not appropriate. Since then in Guatemala *tambieng, teniang* is spoken, the colony does not differ from the mother-country, at least not from Andalusia, whose pronunciation has in general established itself throughout America.

The after-sounding *-ge* is very striking, almost incomprehensible. I do not at all understand how Indians or Negroes could have come upon it; for in all languages, even in those that have a liking for the vocalic final sound, the tendency toward a guttural nasal is quite general.

The Guatemalan [tambie]*ng-ge*, which I have heard from the mouth of Matias Lopez, has approximately the same pronunciation as in finger—fi*ng-ge*[r].

2. *c* before e, i; and *z* before a, o, u have the sound of *s*; for example, *s*inco instead of *c*inco, *s*umbar instead of *z*umbar, etc., as in Andalusian.

3. *ll* has the sound of *y*; for example, cava*y*o instead of caba*ll*o, *y*egar instead of *ll*egar. As in Andalusian, and in other dialects.

4. Since the sound *f* is wanting in the Indian vernacular, many Indians who speak Spanish only imperfectly, are unable to pronounce it, and say San *P*elip instead of San *F*elipe, *p*alta instead of *f*alta, *p*amilia instead of *f*amilia, *p*os*p*or instead of *f*os*f*oros, etc. As Schuchardt has shown, we find the same peculiarity (*p* for *f*) in the Tagalo-Spanish of the Philippine islands.

Those Indians, on the other hand, who in addition to their mother-tongue have learned Spanish from childhood, pronounce *f* without difficulty. Many confound initial *f* with *j*, which is more natural to them, and say "tengo *j*uego en la boca" instead of *f*uego, and the like.

Gröber used to call such exchange (as *f* for *p* or *j*) idiomatic sound-substitution (*Lautsubstitution*); in his 'Grundriss der Roman. Phil.,' i, 243, however, he calls it sound-adaption (*Lautanpassung*). This kind of sound-change he assumes *inter alia* in the case of the Spanish *h* from the Latin *f*. The Iberians had no *f*.

5. In some Indian loan-words we find $\overset{v}{s}$; for example, Mi*x*co (Mi$\overset{v}{s}$co, place name), tapi*x*car (tapi$\overset{v}{s}$car, to harvest maize); caca*x*te (caca$\overset{v}{s}$te, Indian hand-barrow), etc. $\overset{v}{S}$ was not foreign to the Spanish of Europe; in the beginning of the seventeenth century, *x*, *j* had still the sound $\overset{v}{s}$. If we say Don Qui$\overset{v}{s}$ote, we speak it as Cervantes spoke it. The *x* in Indian words and names springs from that early time. Elsewhere we have something similar, A borrowing from the Catalonian is not here to be thought of.

6. A further peculiarity consists in this, that in the Imperative 2d pers. sing. the final vowel is accentuated; for example, corr*é* (run), and*á* (go), ven*í* (come), dec*í* (say). These forms prove, that although they are now used in the singular, they originally represent the plural forms corr*ed*, and*ad*, ven*id*, dec*id*, etc.

Deviations from Spanish Form of Words.

The vulgar tongue of Guatemala is distinguished by a certain antiqueness, in that it has preserved and still uses some forms of words, which in European Spanish have long since undergone change. To this class belongs, for example:

1. the Imperatives cited above under 6;
2. *mesmo* instead of *mismo*;
3. *truje* instead of *traje* (Gem. tr*u*g, br*a*chte);
4. *ansí* instead of *así*;
5. *vos*, now used in the sense 'you' (sing.)—Germ. du—exclusively, it would seem, in intercourse with Indians; for example, já ver, vos, ven*í* acá! 'Hey there, you, come here,' one would call out to an Indian, of whom one wished some information. ¿no sábes vos, donde víve tal y fulano?

Non-Spanish foreigners seldom use this form correctly, as they construe it with the singular of the verb, and hence in the above mentioned instance say, sab*é*s (sabeis) instead of sábes.

From these examples it becomes clear that they are mere remnants of the language, as it was spoken by Bernal Diaz del Castillo and the other *Conquistadores*. In consequence of local and social isolation they have been pre-

served among the common people, while among the educated classes, who have lived in continual literary intercourse with Spain, and have sought to imitate the there-prevailing speech, they have been lost.

By further adding that the common people, especially the Indians, frequently use some expressions mistakenly, I believe that I have mentioned everything of moment with regard to the language of Guatemala. Thus one hears frequently *primero Dios* (if God will) in the sense of 'Thank God' ('gracias á Dios.')

With regard to the word *china*, I may say that in Guatemala and Nicaragua it has quite a different meaning from that known elsewhere; for example in Peru, where it means a half-caste of Indian and European parents. In Guatemala, *china* is the nursemaid, and the verb *chinear* means 'to look after children.'

After consulting, on the ground of the information given by Stoll, R. J. Cuervo, 'Apuntaciones Criticas'; B. Rivodo, 'Voces Nuevas'; G. Maspero, *Mémoires de la Société de Linguistique de Paris*, Vol. ii; and R. Lenz, *Zeitschrift f. rom. Phil.*, xv, 518; after hearing, furthermore, Hugo Schuchardt's opinion, and having myself associated with Peruvians and Chilians, I can state scarcely anything characteristic of Guatemala.

The enigmatic after-sound of the *e* (*v*) in tambieng-g*e*, etc., is the only thing specially Guatemalan. Everything else, so far as I see, is Hispano-American, that is to say, Andalusian, in fact Castilian.

KARL LENTZNER.

Aberdeen, Scotland.

PAUL HEYSE'S 'MERLIN.'

HEYSE'S purpose in writing his latest novel was to combat naturalism under the banner of idealism. His hero and mouth-piece, Georg Falkner, after obtaining a diploma in jurisprudence, decides to devote himself exclusively to the writing of dramas and, for a time, with his accomplished and responsive wife and a few congenial friends, he passes a quiet and happy life in the vicinity of a German town.

But his happiness is not to last. In Berlin, where he goes to see one of his dramas exhibited on the stage, he succumbs, in an hour of weakness, to the seductive charms of an actress, thus losing his self-respect, and as he returns home, determined to confess all to his wife, he no longer finds her among the living. As a consequence of racking remorse and the strain of nervous excitement and overwork, inflammation of the brain is induced and he is placed in a sanitarium. There, in a dream in which he struggles with the woman that caused his fall, he cuts his own throat while thinking that he is cutting hers.

Naturalism such as preached and practiced by modern French, Russian and Norwegian writers, is in the eyes of Falkner-Heyse an epidemic, a moral influenza. "Nothing is true, it affirms, but the brutal, the vulgar and the vile." Naturalists, Falkner says, boast of truth and turn their backs upon beauty, and where do they pretend to find truth? In ordinary, common place and trivial reality. What is required to be a naturalist? No talent, no strength of mind, no depth of sentiment, but merely a certain technical training and delight in the vulgar. Naturalists boast of thorough "analysis" and of a "scientific method," but in their endeavor to reach truth they use the absurdest means, and forget the wise word that the secret of being tedious consists in telling all.

Georg Falkner, who foresees on his tombstone the epitaph "The last of idealists," is determined to swim against the current of naturalism, even at the risk of going down. "What is happiness"? he exclaims with the fervor of genuine idealism, "can you imagine no other happiness for the artist than that of being crowned with success? Is it not tragic bliss, too, to perish for having refused to sacrifice to the idols of one's time"? Thus he writes several tragedies, all historic, but they are refused by the leading theatres. Without losing courage, he with the blood of his heart, composes 'Merlin,' treating this time a legendary subject, Merlin being the well-known sorcerer of the cycle of king Artus. Since 'Merlin' is avowedly his best play and one with which he himself is highly pleased, we are evidently to look upon it as a model of idealistic composition, and as it is, at the same time, the focus of the whole novel, we are greatly interested in the analysis which its author gives of it. According to that, Merlin,

who controls all the most secret forces of nature, is touched and subdued by the pure nobleness of a woman, Blancheflur, the king's daughter. The king, who is under obligation to the sorcerer—for he has procured for him the victory over his warlike neighbors by summoning the spirits to his assistance—consents to their marriage and they live together most happily for a number of years, for Merlin knows how to amuse his wife by all sorts of magic tricks. But there lives in the woods a most charming woman, Viviane, who is soon too much for Merlin's virtue. He at last completely surrenders himself to her charms, and in a still weaker moment even reveals to her the magic word by means of which he controls the forces of nature. Viviane soon turns her new art against her master, and binds him fast on a rock near a blooming hawthorn hedge, where the wretch lies pitifully helpless with no other company than that of his awakened conscience. His faithful wife tries to rescue him, but in vain, even pure womanhood being no match for sin; yet she returns once more to the hawthorn hedge, this time with her little son, who proves a more powerful charm than that of Viviane, for as soon as the child passes his hands over the eyes of his father, saying: "Dear father, it is I," the spell is broken, Merlin opens his eyes, recovers his strength and sinks into the arms of his wife.

What now is the fate of this play, for which its author takes to himself no inconsiderable credit? It is accepted by one of the inferior theatres of Berlin and the first representation proves successful, yet the success is merely due to the excellent acting of Viviane, for as soon as this part passes into the hands of another, the play proves a failure and has to be withdrawn from the stage.

The question now arises: What does Heyse prove? What he wants to prove is the superiority of idealism over naturalism, and who would not agree with his views on this point? But he also wants to prove and censure the perverse taste of our generation with its indifference to idealism, and how does he prove it? By the failure of 'Merlin.' Yet this proof lacks all force, inasmuch as 'Merlin' (this would-be representative of idealism) with its spirits and fabulous incidents, its magic and sorcery, its wild fancy and weirdness is a product of romanticism. If romanticism is dead and buried, it is chiefly owing to the fantastic element which ran riot in it, and has no longer any hold upon us. The failure of 'Merlin' on the stage is, therefore, very natural and does not prove in itself any lack of appreciation of true idealism on the part of the public.

While admitting that naturalism has had the ear of the public for the last two decades, we are optimistic enough to believe that the same public is not wholly indifferent to idealism, but that the right kind of idealism has not been offered to it. Let the poet come that knows how to weave out of the wealth of reality a garment closely fitting his ideal, how to select among finite things those iridescent with the light of the infinite, how to create typical and, at the same time, individual characters, and he will drive out naturalism as the rising sun dispels the mist, provided he fulfil another indispensable condition; namely, that he will let the dead bones of by-gone ages alone and choose subjects within the horizon of our own thought and sentiment.

'Merlin' does not fulfil this condition. Its author is completely in the fetters of the antique and the romantic, just as Merlin in those of Viviane, and therefore powerless. He has a horror of all that is strikingly modern. Witness his conversation with Branitz. When Branitz declares that he wants to be excited in the theatre, Falkner asks: "But you surely discriminate in regard to excitement? I hope that you are much more affected when the Furies make Orestes mad than when, as I lately read in a Norwegian play, a weak-minded family man is forced by his nurse *coram publico* into a strait-jacket." To which Branitz replies that the strait-jacket is new and the Furies are old. It goes without saying that Branitz, in consequence, is beneath Falkner's contempt, and yet his answer implies a most vital principle.

Georg Falkner, we hope, was the last of *romantic* idealists. When will the first *modern* idealist come?

H. C. O. Huss.

Princeton College.

THE ETYMOLOGY OF GOSPEL.

THE derivation of this word forms the subject of two notes in this periodical. In the April number of 1889 (at col. 208), Dr. Bright tries to show that "the first element of the compound is *God*, not *good*." A supplementary communication—not of any essential import—will be found in the February number of 1890. Furthermore, we shall have to take cognizance of the views expressed by Prof. Skeat in his 'Etymological Dict.' (Skeat[1]), in his supplement to the same (Skeat[2]) and in his 'Principles of English Etymology,' first series (Skeat3). As it will be necessary for the right application of my contention that the reader should have, at least, the greater part of the evidence before his eyes, I may be pardoned for reproducing testimonies and argument, all of which have been printed before, partly even in this same periodical.

The oldest instances—such as those found in Old English Poetry, see Grein *in voce*—may here be safely ignored. The form *godspell*, without any sign of length or vowel shortness and which seems the only one found there, does not, of course, decide in favor of either view. The eleventh and twelfth centuries yield, what is considered better testimony.

We have, first of all, the eleventh century gloss: "*Euuangelium, id est, bonum nuntium*, godspel" (not *-ll* as Bright has it), Wright-Wülker, 314, 8,—see also Zupitza, 'Aelfric's Grammatik und Glossar,' p. 304. Skeat[2] considers this "a reasonable alteration," perhaps looking upon it as at first blush indicative of the derivation from *gód*. However this be, he still sticks to the view that the *o* was originally short. Dr. Bright objects to Skeat's qualifying as an alteration, what is merely "the subjective interpretation of an allegorizing monk." This means, if anything, that no importance attaches to this gloss. Then, how can Bright call this an "important factor"?

The fact is that, as I may here remark at once, the value of this gloss is just *nil*. More has been read into it than in may safely be taken to prove. *Bonum nuntium* which has been taken to indicate the glossator's derivation of *godspel* is merely to be looked upon as a translation of *euuangelium*.

It is strange that Dr. Bright who disputes the evidence of this eleventh century testimony, should adduce another.[1] I shall not transcribe this passage which must be looked up, *ante*, 1890, col. 91. It seems to me that this passage again proves nothing. It is true that the spelling *gódspell*[2] seems to point to the homilist's deriving it from *gód*, but we also find here the words: *Godspell is witodlice godes sylfes lár. 7 þa word þe he spræc*, etc., which, surely, may be adduced with equal force to 'prove' that the writer looked upon the *ŏ* as short.

The third testimony is found in the 'Ormulum,' Ded. l. 157 ff., we find: *Goddspell onn Enuglissh nemmnedd iss God word 7 god tipennde, Goderrnde*, etc. (see the whole of the passage in White, Holt's ed. i.) So, as Dr. Bright remarks, there is a discrepancy between Orm's pronunciation and his derivation or explanation. Orm thought *god* originally *gód*, but evidently pronounced *gŏdspell*. Dr. Bright looks upon this as favoring his *gŏd* derivation. For, as the *ŏ* in Orm's time is evidently short, and as in order to account for its having become short, "the process of reducing (its) quantity (must be) placed earlier than can be admitted by the laws of Anglo-Saxon grammar," his natural inference is that the *o* was short. Relying on one or more of these testimonies, and on other arguments too—such as the parallel forms *gotspel* in O.H.G. and *guðspjall* in Icelandic (not **guot-* and **góð-*). Profs. Skeat and Bright, Grein and others have decided the one in favor of *gŏd*, the other in that of *gód* as being originally the first element of the compound under consideration. Thus for Skeat[1] the *o* was originally short. Skeat[2] evidently wavers, and as to Skeat,3 the eleventh century gloss has been too much for him. "At first this word was gódspell." Greine's view (*ŏ*) is influenced by, nay, ap-

1He does so "for such as are disposed to judge of the matter rather on such evidence than from the earlier history of the word." No evidence of what its earlier history was, is forthcoming.—I must add here that I believe Dr. Bright to be in error when he thinks that the extract quoted (was at that time) unprinted. See the London *Academy*, Oct. 5, 1889, p. 221.

2As Dr. Bright has "disgarded the . . . . . word-division of the manuscript," I must add that here the MS. really has *gódspell* in one word, and not *gód spell*. Mr. Frank Bickley of the British Museum was good enough to look this up for me.

parently due to the O.H.G. and Icelandic forms. Bright, as we have seen, thinks the *ŏ* short.

It will be noticed that all investigators merely argue from the point of view of the form-history of the word.

Now, let us suppose, for the sake of argument, that *gódspell* was the original form. It can hardly be denied that in all probability—in fact, I am convinced that we may say with certainty—popular etymology would have taken hold of the word, and made it into *gŏdspell*, that is, some people would have come to look upon it as the word of God (that is, Christ or the father). On the other hand, this change in meaning and in pronunciation need not have operated at once in everybody's mind. Some people for a longer or shorter time would continue to speak of *gódspell*. If, on the other hand, with the same reservation, we assume that *gŏdspell* were the original form, what do we see? With as much certainty we may expect popular etymology to have seized upon it and to have made it into *gódspell*. Again: some people would continue to make the *ŏ* short.

Circumstances have given this word a singular adaptability to "popular etymology," which has unfortunately quite obscured its original "form-history." I quote this word on purpose from a preceding sentence so as to show that, and why, I think those investigators on the wrong scent, who have tried to argue from this point of view. It is true that mostly it leads to success, but I hope to make it clear that for once we must leave this safe path and enter upon one of conjecture. It must be perfectly clear that all support of either view propounded, and all opposition to them when founded on "grammar," that is, on organic changes, can be of no value, since all traces of the latter have entirely disappeared.

No doubt, this position is a very easy one to take up. We simply have the air of bidding good-bye to all guiding rules, and thus to boldly admit conjecture as a determining factor of word-investigators seems, at first sight, to be defying all accepted canons of criticism. I would, therefore, have it distinctly understood that such a proceeding is not to be taken recourse to, in my opinion, save under very exceptional circumstances. These seem to me to be present in our case. Nor is the conjecture such a very hazardous one. We shall have to dismiss any considerations of form, but we shall not be left entirely without guidance.

I must here state that, in my opinion, the *o* of *godspell* was undoubtedly originally long. In order to arrive at this conclusion we have simply to ask ourselves this question: By whom and when was the need first felt of using the word, and under what circumstances? Undoubtedly by clerics, by learned men, therefore, at a time when Christianity began to spread to Teutonic countries. But the main interest of our question centres in the answer to its last part, namely, in which aspect must we suppose the first employers of the word to have viewed the matter, and whence did they draw the gospels, that is whence did they get the *word?* As they must have become acquainted with the scriptures either in Latin or Greek, the ultimate source is decidetly Greek *εὐαγγέλιον*, that is, *bonum nuntium*, that is, *gód spell*.

Moreover did they view the gospel more especially as the life of Jesus Christ, the message which he was therein represented as having given to the world, in other words, was the fact of its being the story of his life and doctrines—"*Godes sylfes lár 7 þa word þe he spræc*"—the foremost circumstance which must have struck those who first needed the word in their *vernacular?* If so, there would be some reason to suppose that *gŏdspell* also suggested itself to them. Or was it not so much the Saviour's life as such, as rather the joyous character of his message of peace and love by which this 'spell' would strike the early devotees of Christianity?

The answer, it would seem to me, must here clearly be affirmative. I hence look upon *gódspell* as a translation of *euangelium*.

Even if this could not be granted, I venture to think that *à-priori* reasons speak in favor of the word being formed independently with a view to expressing the glad, joyous message. I hence look upon the original length of the ō as being established.

The O. H. G. and Scandinavian forms, as

well as Orm's *dd* point to the second stage of form-development. This stage can have been reached solely through popular etymology, and objections to this hypothesis founded on arguments concerning organic changes, such as that of Dr. Bright need carry no weight.[3]

H. LOGEMAN.

University of Ghent, Belgium.

A HITHERTO UNPUBLISHED TEXT OF THE "ÉVANGILE AUX FEMMES."

SINCE writing the paper on the "Évangile aux Femmes," of which an abstract was printed in MOD. LANG. NOTES for Jan., 1893, cols. 35–37, I have been so fortunate as to obtain a very satisfactory copy (made by E. Klis, Paris) of a version of the poem which has never before been published; namely, that of the Épinal MS., no. 189, f°. 37 r°.—f°. 37 v°. (formerly known as no. 59).

This MS. was mentioned by Franz Joseph Mone in his *Anzeiger für Kunde der teutschen Vorzeit*, v (1836), col. 58; a short description of it is given in 'Catalogue Général des Mss. des Bibl. Publiques des Départements,' iii (1861), p. 422, where it is known as no. 59; finally, François Bonnardot gave an extremely detailed account of the MS. in *Bulletin de la Soc. des Anc. Textes Français*, 1876, pp. 64–134, where he prints six verses of our poem.

L. Constans gives a few variant readings from this MS. in *Ztsch. f. Roman. Phil.*, viii, pp. 24–36; and these, together with the six verses given by Bonnardot, constitute what has hitherto been published of this text. Bonnardot has established the date of 1462 as approximately that of the portion of the MS. containing our poem; the MS. was written in Metz by various members of the Desch family, and is mostly a collection of poems which seem to have struck the writer's fancy and were, therefore, transcribed as he met with them in his reading from time to time.

The quatrains of our poem transcribed by him appear to have been selected from some longer version in accordance with his usual practice. There is, moreover, a gap at the end of the preceding piece, which seems to include the first portion of our poem, which now begins at the top of the recto of a folio, and is without a title of any sort; probably a whole folio has been lost here, and with it, I imagine, about three or four quatrains of our poem (this last surmise was arrived at by comparison with the other versions of the poem).

The text itself is interesting as a specimen of the Lorraine dialect in the fifteenth century, seemingly much influenced by the forms of colloquial language. In the text as given below, I have enclosed in parentheses all resolutions of the abbreviated forms found in the MS.

Constans, 'Chrest. de l'Anc. Français,' 2d ed., pp. 199–201, may be compared.

BIBL. D'ÉPINAL, MS. No. 189.

f°. 37 r°.

Moult puet est(re) hom(m)e ioeuz (et) fai(r)e chi(er)e lie
q(ua)nt fe(m)e lait a cure (et) ver lui sumelie
hu(m)ble (com) berbix et con lion herdie
bien doit estre lvy ho(m)me appelle fol si fie

3 Lack of space compels me to withhold my comment on Dr. Logeman's argument for our next number.—J.W.B.

that is, the rounding of the lips is kept up and the tongue is lowered so that the resonance chamber is made larger. The next assimilating influence is evidently that of the *o* in syllables immediately preceding or following, beginning probably with the tonic *o* in *tosto* with which it is so frequently used, and finally being used without regard to surrounding vowel sounds.

3. Now let us consider *tu>tue>tuo*. The form *tu* (or *istu*) occurs twenty-four times, *tue* twice and *tuo* (or *istuo*) one hundred and twenty-nine times. Of these examples of *tuo* (or *istuo*) *stù* it is immediately preceded or followed forty-seven times by a syllable containing *o*, and in twenty cases it is used with the negative, which does not occur once with *tu* (or *istu*) or *tue*. Examples: *tuo no(n)* 4-7, 6-31; 10-14, 10-34, 24-19, 25-11, 25-37, 25-40, 30-35, 31-4, 31-36, 32-8, 52-5, 53-13, 53-15, 55-3, 57-30; *non tuo* 8-34, 23-40, 52-37; *tuo potresti* 4-36; *tuo posse* 2-21; *quando tuo* 14-2, 30-35; *tuo lo volessi* 20-6; *questo tuo* 31-4; *tuo fossi* 31-38, etc. We thus see that *tu>tue>tuo* is exactly a parallel case with *più>piùe>piùo*. Now just as *piùo* begins with *tosto*, then is used with *o* in other words, and finally with any vowel sound, why cannot *tuo* begin with the negative, then with any *o* immediately preceding or following, and finally be used without regard to its surroundings?

J. D. BRUNER.

Johns Hopkins University.

GERMANIC PHILOLOGY.

Grundriss der Germanischen Philologie, unter Mitwirkung von K. von Amira, W. Arndt, O. Behaghel, A. Brandl, H. Jellinghaus, K. Th. von Inama-Sternegg, Kr. Kålund, Fr. Kauffmann, F. Kluge, R. Kögel, R. von Liliencron, K. Luick, A. Lundell, J. Meier, E. Mogk, A. Noreen, J. Schipper, H. Schück, A. Schultz, Th. Siebs, E. Sievers, B. Symons, F. Vogt, Ph. Wegener, J. te Winkel, J. Wright, herausgegeben von Hermann Paul, ord. Professor der deutschen Sprache und Literatur an der Universität Freiburg i. B.—1. Lieferung. Mit einer Tafel. Strassburg: Karl J. Trübner. 1889, 256 pp. 8vo.

AUF verschiedenen Gebieten der Philologie nimmt man das Bestreben wahr, den gegenwärtigen Stand der Disciplinen ihrem ganzen Umfange nach in handlicher Form unter Beteiligung einer Reihe von Fachgenossen darzustellen. Ich erinnere z. B. an Iwan Müller's Handbuch der klassischen Altertums-Wissenschaft oder Gröber's Grundriss der Romanischen Philologie. Derartige Handbücher sind dem Lernenden und dem grösseren Publicum stets wilkommen. Auch die Wissenschaft wird in der Regel dabei gewinnen. Denn Werke dieser Art erleichtern nicht nur den Zugang zu den einzelnen Disciplinen, sondern fast jeder, dem ein Zweig der Wissenschaft zur Bearbeitung anvertraut ist, wird auch seinen Fachgenossen dieses oder jenes Neue zu sagen wissen; und sollte gelegentlich einem der Mitarbeiter der von ihm übernommene Teil ganz misraten sein, so wird dies fast immer durch hervorragende Leistungen andrer, die an dem Werke beteiligt sind, einigermassen ausgeglichen werden. Eine Gefahr freilich liegt dabei nahe. Jede Darstellung einer Wissenschaft, die von einem einzelnen Gelehrten ausgeht, trägt immer ein mehr oder weniger subjectives Gepräge. Die Gefahr bleibt auch bei der Zerlegung des Gesammtgebietes in einzelne Zweige bestehen. So lange nur *ein* Werk dieser Art vorhanden ist, müssen wir bei jedem einzelnen Teile darauf gefasst sein, eine einseitige Darstellung zu erhalten, die namentlich Anfänger und Autodidakten nach einer bestimmten Richtung hin beeinflussen kann, welche nicht von allen Fachgenossen, ja vielleicht nicht einmal von der Mehrheit der Fachgenossen geteilt wird. Ich halte es aus diesem Grunde für wünschenswert, dass compendiöse Darsellungen einer Wissenschaft von möglichst verschiedenen Seiten und Richtungen aus unternommen werden. Dann wird sowohl das, worin alle übereinstimmen, wie die noch bestehenden Meinungsverschiedenheiten schärfer hervortreten, und es kann um so mehr bei letzteren auf Einigung der Standpunkte hingearbeitet werden.

Es ist nicht meine Aufgabe, hier zu untersuchen, wie weit Paul's Grundriss—der in demselben Verlage erscheint, wie Gröber's Grundriss und mit letzterem auch in seiner Anlage sich berührt—eine Förderung der Germanischen Philologie bedeutet und wie weit

THE TONIC PERSONAL PRONOUN tu>tue>tuo IN OLD PISTOJESE.

MEYER-LÜBKE in his 'Italienische Grammatik,' §366, in speaking of the tonic personal pronouns says: "für die zweite findet sich bei Albertano[1] durchweg *tuo* nach *io*." I hope to prove, however, that the *o* in *tuo* is an off-glide, developed through *tu>tue>tuo*, either by assimilation, or by analogy to such forms as *più>piùe>piùo*, which occur so frequently in Albertano. As yet I have not been able to find anywhere else examples of *tuo* and *piùo*.

I have collected all the examples in Albertano of final *e>o*, and these fall into two divisions: I. Primary *e>o*; II. Secondary *e>o*.

I. Primary *e>o*: (*tuo*) *dicesto*, p. 59, l. 28; and *aveto* (*decto*), 68-36. Also *puro* occurs twice (*etiamdio*) *puro* (*airisi*), 59-35; (*d'ire*) *puro* (*incontra*), 67-40, while *pure* is found three times and *pur* twice. To show Albertano's fondness for final *o* in forms where *e* may also be used, I might add that *anc(h)o* occurs twenty-eight times, but *anche* and *anch'* (*è*) only once, each.

II. Secondary *e>o*: In the first place it may be well to establish the fact, that this *e* is an off-glide, since *tue* occurs only twice and each time it is followed by a syllable whose vowel is *e*.

1. This *e* is of frequent occurrence in Albertano[2] in the following cases:

a. FORMS IN *a+e*.

1. Monosyllables: *dae* 6 times, *da* 1; *vae* 3; *va* 1; *àe* 18, *à* 10; *sae* 16, *sa*—; *fae* 33, *fa* 1; *stae* 2, *istà* 1; *giae* 1, *gia* 6.
2. I Fut. 3. s., *àe* 20 times, *à* 54.
3. The Pres. subj.: *siae* 1 time, *sia* 49.

b. FORMS IN *i+e*.

quie 5 times, *qui*—; *die* (=*dici>di'*) 2, *di'* 2; *foſie* 1, *foli*—; *vollie* 4, *volli* 6; but *chosie* 4, *chosi* 39.

c. FORMS IN *o+e*.

1. Monosyllables: *doe* 1, *do*—; *soe* 1, *so*—; *àe* 8, *à* 13.
2. I Fut. 1. s. *àe* 2, *à* 5.
3. I Pret. 3, s. *àe* 6, *à* 11.
4. *altroe* 6, *altro* 23.

d. FORMS IN *u+e*.

fue 8, *fu*—.

2. The presence of this glide *e* is also conclusively proved by its constant use in modern Pistojese. Not to speak of its use after final *a*, *e*, *i*, *o*, I shall confine myself to examples of this *e* after *u*. The Pistojese *contadini* always say *tue*, *fue*, *piùe*, *giùe*, *sue* (>susum), *lassue*,[3] etc. Frequent examples are found in other Tuscan dialects: Senese, *piùe*, *giùe*, *tue*, *sùe* (Hirsch, *Zschr. f.r. Phil.*, ix, 536); Florentine, *fue* ('Crest.'[4] 24); *tue* (Tancia,[5] 911) *piùe* (Lam. di Cec.,[6] *giue* (c. Son.,[7] 7); *Gesue* (50).

Now since this *e* is shown beyond doubt to be an off-glide, may it not, just as primary *e*, develop into *o*?

In order to answer this question let us consider the following developments in Albertano.

1. *rendèo* (*lodè*) 20-34 is out of *rendée>rendé* as is proved by such forms as *ée*, *potée*, etc.

2. *più>piùe>piùo*. The form *più* occurs seven times, *piùe* twice and *piuo* sixty-seven times. Of the sixty-seven times that *piùo* is found, it is immediately preceded or followed twenty-nine times by a syllable containing *o*, and in five cases it is followed by the word *tosto* which does not occur once with *più* or *piùe*. Examples: *piuo tosto* 8-38, 21-3, 25-17, 45-13, 47-24; *piuo ode*, 11-23; *molto piuo* 22-11; *chon piuo dolcie* 27-25, 38-8; *piuo suole* 31-9; *piuo fort'* 35-32; *piuo ciò* 39-7; *piuo folli* 47-33; *piuo potere* 53-16; *dico piuo* 56-21, 65-18; *piuo potenti* 60-1; *sono piuo potente* 61-7; *alto piuo*, etc. I believe, therefore, that the *o* in *piùo* is due to assimilation first to the preceding *u*, for physiologically and acoustically *o* is a more natural glide than *e* after the labial vowel *u*;

1 'Volgarizzamento dei Trattati Morali' di Albertano Giudice di Brescia da Soffredi del Grazia notaro Pistoiese, Fatto innanzi al 1278, Trovato da Sebastiano Ciampi. Firenze, 1832.

2 Examine only fifty pages.

3 I take these examples, all of which I have frequently heard, from my thesis on the Pistojese dialect, which I hope to publish in the near future.

4 Ernesto Monaci; 'Crestomazia Italiana dei Primi Secoli.' Città di Castello, 1889.

5 Michelangelo Buonarroti il Giovane, 'La Fiera e la Tancia.' Firenze, 1860.

6 Francesco Baldovini: 'Lamento di Cecco da Varlungo.' Firenze, 1817.

7 Puccino: 'Cento Sonetti in Vernacolo Fiorentino.' Firenze, 1890.

Rechte für blosse Methoden ausgegeben werden, wie die Philologie. Die Sprachwissenschaft z. B. ist nicht nur ein Inbegriff von Kenntnissen, sondern zugleich eine Methode, wenn man will, so gut wie die Philologie, eine Methode der Geschichtsforschung.[5] Wir kämen also vielleicht dahin, die Philologie auch noch ihrer eigenen Methode zu berauben, indem diese Methode sich aus den Methoden der einzelnen geschichtlichen Wissenschaften zusammensetzen würde. Es lässt sich eben auf diesem Wege nicht durchkommen. Die Philologie muss sich von der Sprachwissenschaft, Literaturgeschichte, Kunstgeschichte in andrer Weise abgrenzen lassen.—Ich komme damit zu Paul's Auffassung der Philologie. Paul will jeden Unterschied zwischen der Philologie und den ihr nahe stehenden Wissenschaften wie Sprachwissenschaft, Literaturwissenschaft u. s. w. beseitigt wissen. Die Philologie geht ihm so vollständig in diesen Wissenschaften auf, dass nichts von ihr übrig bleibt, nicht einmal der Name:[6]

"Keiner von den Versuchen, die Philologie als einen besonderen Zweig der Culturwissenschaft zu definieren und gegen die übrigen Zweige abzugrenzen, ist gelungen, und keiner wird gelingen. Wenn man ein System der Culturwissenschaft aufstellen will, wird man das Wort am besten ganz fallen lassen."

Für Paul fällt die Philologie zusammen mit der "allgemeinen Culturwissenschaft." Wenn ich nicht irre, ist ihm dabei nicht nur der Begriff der Philologie, sondern auch der der "historischen" im Unterschiede von der "allgemeinen" Culturwissenschaft verloren gegangen. Er nennt S. 5 in einem Atem die Sprachwissenschaft und Literaturwissenschaft "Zweige der allgemeinen Culturwissenschaft"

5 Man hüte sich vor dem Fehler, die "Methode" der Sprachwissenschaft, wie jetzt häufig geschieht, mit den "Principien" der Sprachwissenschaft gleichzusetzen. Es ist derselbe Fehler, als wollte man den Verfasser einer Poetik für einen Dichter halten. Die Methode ist eine Kunst. Wer die besten Grundsätze hat, kann in ihr ein arger Stümper sein.

6 Hierin geht Paul mit Schuchardt zusammen, der in seiner Schrift über die Lautgesetze meint (S. 37), es werde keine Verständigung zwischen Philologie und Sprachwissenschaft möglich sein, ehe wir uns nicht des Namens "Philologie" entäussert haben. Ich kann mich mit Schuchardt's treffenden Ausführungen sonst fast durchweg einverstenden erklären, aber seinen Ansichten über die Stellung der Sprachwissenschaft zur Philologie vermag ich mich nicht anzuschliessen.

und Wissenszweige, "die einen geschichtlichen Aufbau verlangen, der nach Möglichkeit die Entwickelungsbedingungen erkennen lässt." Man muss sich hier erinnern, dass Paul in seinen 'Principien der Sprachgeschichte' (S. 3.) die historischen Wissenschaften als "Specialwissenschaft" bezeichnet; als höchstes Ziel aller Specialwissenschaft erscheint ihm die "Principienwissenschaft"; erst durch diese erhalte die "specielle Geschichtsforschung" ihren rechten Wert. Aber kann denn die Geschichte sich je in eine Gesetzeswissenschaft verwandeln? Ist nicht z. B. die Literaturwissenschaft als Gesetzeswissenschaft (man nennt sie in diesem Sinne gemeinhin Poetik) das gerade Gegenstück zur Literaturgeschichte? Wird nicht die Lautphysiologie stets einen eigenen Wissenszweig gegenüber der Lautgeschichte bilden? Selbstverständlich kann die Literaturgeschichte die Poetik nicht entbehren, die Lautgeschichte kann nicht ohne Lautphysiologie auskommen. Und umgekehrt muss die Poetik sich auf die Literaturgeschichte, die Lautphysiologie sich auf die Lautgeschichte stützen. Allgemeine und historische Wissenschaften lassen sich Praxis nirgends von einander losreissen. In ihren Zielen sind sie grundverschieden.

Es trifft sich eigentümlich, dass in derselben Zeit, wo die Philologen anfangen, ihrer eigenen Wissenschaft das Recht selbständiger Existenz abzusprechen, die Philosophie beginnt, das Wesen der historischen Kenntnis und den selbständigen Wert der geschichtlichen Wissenschaften voll zu würdigen.

Ich habe hier insbesondere Dilthey's grundlegende 'Einleitung in die Geisteswissenschaften' im Auge, deren erster Band im J. 1883, zwischen der ersten und zweiten Auflage von Paul's Principien erschienen ist. Dilthey unterrcheidet (S. 32 f.) in den Geisteswissenschaften, drei Classen von Aussagen. "Die einen von ihnen sprechen Wirkliches aus, das in der Wahrnehmung gegeben ist: sie enthalten den historischen Bestandteil der Erkenntnis. Die andern entwickeln das gleichförmige Verhalten von Teilinhalten dieser Wirklichkeit: sie bilden den theoretischen Bestandteil derselben. Die letzten drücken Westurteile aus und schreiben Regeln vor: in ihnen ist der praktische Teil der Geis-

teswissenschaften befasst." Er fügt ausdrücklich hinzu: "Die Auffassung des Singularen, Individualen bilded in ihnen so gut einen letsten Zweck als die Entwicklung abstracter Gleichförmigkeiten." Vielleicht gelangen wir von diesem Standpunkte aus zu einer Begriffsbestimmung der Philologie. Philologie ist nach meiner Auffassung gleichbedeutend mit individueller Culturwissenschaft (nicht allgemeiner Culturwissenschaft, denn diese gehört der zweiten Classe der Geisteswissenschaften an). Es empfiehlt sich jedoch, dabei einen Zusatz zu machen. Wir pflegen den Ausdruck Philologie auf die wissenschaftliche Betrachtung solcher Culturepochen oder Individuen zu beschränken, deren Besonderheit uns in einer Reihe eigenartiger, zusammengehöriger Denkmäler (in erster Linie Schriftdenkmäler) überliefert ist. Befreiung dieser Denkmäler von den Schäden der Überlieferung (Kritik) und Erklärung ihres Inhaltes (Hermeneutik) werden stets die notwendige Grundlage und einen wesentlichen Teil einer jeden Philologie bilden. Darnach möchte ich Philologie etwa definieren als *die an eine Reihe individueller Denkmäler geknüpfte wissenschaftliche Erkenntnis einer individuellen Cultur.* Dieser Auffassung fügt sich der Gebrauch des Wortes Philologie in allen seinen Nuancierungen.[7]) Wir sprechen von klassischer Philologie, indem Griechen und Römer uns als Vertreter einer individuellen und zwar einer "klassischen" Culturepoche erscheinen, und indem wir die von ihnen hinterlassenen Denkmäler als zusammengehörig betrachten. Wir können statt dessen aber auch Griechen und Römer je für sich als eine geschichtliche Einheit fassen und die Denkmäler ihrer Cultur in Griechische und Römische sondern. Wir können noch weiter gehen und z. B. von Homerischer oder Plautinischer Philologie sprechen. Wir haben längst eine Dante-,Shakespeare-, Goethe- und Kant- Philologie. Es liegt in allen diesen Verwendungen durchaus keine schwankende oder misbräuchliche Anwendung des Ausdruckes "Philologie," sondern überall liegt dieselbe Anschauung einer geschichtlichen, in eigenartigen Denkmälern überlieferten Individualität zu Grunde. Ich kann Paul durchaus nicht zugeben, dass etwa Kant-Philologie und allgemeine Culturgeschichte ein und dieselbe Sache seien.—Die Philologie scheidet sich von Sprachwissenschaft, Literaturgeschichte u. s. w. natürlich so, dass diese immer nur *eine* Seite der geschichtlichen Wirklichkeit betrachten, während die Philologie die besondere Bedeutung eines Individuums nach *allen* den Seilen, in welchen es in den Zusammenhang der Cultur eingreift, zu erfassen sucht.

HERMANN COLLITZ.

Bryn Mawr College.

7 Paul kann von seinem Standpunkte aus keine klare Bestimmung des Begriffes "Philologie" (die für ihn mit den Geisteswissenschaften überhaupt zusammenfällt) geben. Die Schuld dafür muss bei ihm das Wort "Philologie" tragen:

* Die Vorstellungen, die sich damit verbunden haben, sind von Anfang an nicht genau fixert gewesen, haben sich allmählich verschoben und sind immer schwankend geblieben. Es ist nicht zu erwarten, dass sich dieselben logisch abgrenzen und systematisieren lassen." (S. 3.)

OLD ENGLISH POETRY.

Cynewulf's Christ. An Eighth Century English Epic. Edited, with a modern rendering, by Israel Gollancz. London: David Nutt, 1892. 8vo, pp. xxiii, 216.

WHAT paper, print, and binding can do to make an Eighth Century English Epic attractive has been done for this book. In this respect it resembles the Middle English poem, "The Pearl," by the same editor, with the prefatory lines by Lord Tennyson. If a great nation does not care for its own literary past except as rubricated, on rough-surfaced and rough-edged paper, and with chromo-lithographs, it should perhaps be indulged thus far, in the hope of something better. Not that there is anything to object to in the form of the book; on the contrary, its form is in the highest degree tasteful and attractive, and one is only inclined to regret that such accessories are needful to recommend the poem which is now, for the first time, presented to the English public in a separate edition.

Of the text no one who has not collated it with the manuscript is in a position to speak, but the presumption is that it is fairly correct. The line-numbering does not correspond with Grein's, owing to the fact that Grein's fragmentary first line, consisting of but a single word, is omitted, and likewise his conjectural

line 804; accordingly Gollancz's numbering differs by one up to line 804, and by two thereafter, from that usually cited.

The translation is not worse than those to which we are accustomed; perhaps it would be paying it too high a compliment to say that it is very much better. It is paraphrastic rather than literal, and the form of paraphrase seems often to be dictated by rhetorical considerations, so that the beginner would not fine it a very safe guide in details. Its melody is, in the main, that of blank verse, but now and again one's teeth are set on edge by passages in a different rhythm and lines of greater length. It is still the reign of experiment in rhythmical translation from Old English; Mr. Brooke's essays in a somewhat new form, from which so much might reasonably have been expected, mark an addition to, rather than an advance upon, those already in existence. A favorable specimen of Gollancz's performance is the following, (ll. 877-881, Gollancz's numbering):

> Then, too, from all four corners of the world,
> from furthest regions of the realm of earth,
> resplendent angels shall with one accord
> sound their loud trumpets, and mid-earth shall quake
> beneath the feet of men.

This is of another sort (409-411):

> Helm of all things! endless Hosanna be thine
> in the heights above, and noble praise on earth,
> among the hosts of men.

For purposes of comparison, Gollancz's (I) and Brooke's (II) renderings of 849–861 are added:

I.

> Now 'tis most like as if we fare in ships
> on the ocean-flood, over the water cold,
> driving our vessels through the spacious seas
> with horses of the deep. A perilous way is this
> of boundless waves, and these are stormy seas,
> on which we toss here in this feeble world,
> o'er the deep paths. Ours was a sorry plight,
> until at last we sailed unto this land,
> over the troubled main. Help came to us,
> that brought us to the haven of salvation,
> God's Spirit-Son, and granted grace to us,
> that we might know, e'en from the vessel's deck,
> where we must bind with anchorage secure
> our ocean-steeds, old stallions of the waves.
> O let us rest our hope in that same port,
> which the Lord Celestial opened for us there,
> holy on high, when He to heaven ascended!

II.

> Now most like it is as if we on lake of ocean,
> O'er the water cold in our keels are sailing,
> And through spacious sea, with our stallions of the Sound,
> Forward drive the flood-wood. Fearful is the stream
> Of immeasurable surges that we sail on here,
> Through this wavering world, through these windy oceans
> O'er the path profound. Perilous our state of life
> Ere that we had sailed (our ship) to the shore (at last),
> O'er the rough sea-ridges. Then there reached us help,
> That to hithe of Healing homeward led us on—
> He the Spirit-son of God! And he dealt us grace,
> So that we should be aware, from the vessel's deck,
> Where our stallions of the sea we might stay with ropes,
> Fast a-riding by their anchors—ancient horses of the waves!
> Let us in that haven then all our hope establish,
> Which the ruler of the Æther there has roomed for us,
> When He climbed to Heaven—Holy in the Highest!

If there is any advantage here, it is on the side of Gollancz.

It is another matter when we come to examine the Glossary. If praise of the translation must be qualified, that of the Glossary must be more qualified still. A few facts with reference to the words *A* which I assume to be typical of the whole, must take the place of general comment. The omission of the proper noun *Adam* (959, 1026), may be accepted as intentional. *Ac* (24 times) and *æfter* (17 times) should, however, at least have been inserted, even if citations were not given. Other words omitted are *ǽ* (139, 670), *ǽghwæðer* (1575), *ǽghwylc* (839, 1316), *ǽrðon* (463), *æþelcyning* (905), *ágen* (111,464,531), *amen?* (438), *anginn* (110), *áscian* (1473), *áwo* (478, 1269). *Atol* is misplaced; it should come after *áðloga*. From *áwiht* there should be a cross-reference to *áwihte* (*ówiht*), instead of the entry of the reference to 342. Under *á* is given one reference; there should be eight: under *ǽfre* one; there should be twelve: under *ǽrest*, adv., one; there should be forty-five: under *æt* three; there should be twenty-two: under *án* and *ána* together six; there should be twenty-two, and the 556 under *ána* should be 566. Other citations omitted are: *ácennan*, 108; *ǽghwaes*, 1503; *ælbeorht*, 879; *ǽlc*, 405; *ælde*, 779, 935, 954; *ælmihtig*, 940; *ǽnig*, 177, 183, 199, 240, 682, 1575; *ǽr*, 38, 44, 601; *ǽrest*, adj., 224, 354, 1150, 1236, 1336, 1379; *ætsomne*, 583; *æþele*, 605; *áfréfan*, 174; *ágan*, 598; *álýsan*, 1483; *andweard*, 1527, 1539, 1562; *ár* (messenger), 502; *áreccan*, 1123; *árisan*, 466, 1039; *ástígan*, 865; under *ásecgan* dele

1473, which belongs under *áscian* (*ubi supra*); for *áwéorþan* read *áweorþan*.

The words of the last twenty-nine lines, which Gollancz separates from the rest, as the true opening of 'Guthlac,' and not belonging to this poem, have not been indexed. Gollancz says (p. xix): "In Appendix I. I have printed fifty-eight lines hitherto regarded as part of the present poem"; the number he does print is twenty-nine, and the numbering on p. 146 makes it thirty-one!

The other appendices and the notes are useful, as is the excursus on the Cynewulf runes.

In the preface (p. xxi), Gollancz confesses that he has failed to discover any original for the First Part, which is as much as to say that he has made no addition to our knowledge of the sources:

"Long and patient search has failed to discover the source of Passus I.; this failure is especially to be deplored as one would wish to know from what original the poet evolved the earliest dramatic scene in English literature. . . . The original of the greater part of Passus I. must, I think, have been a Latin hymn-cycle, the 'Joseph and Mary' section being derived from an undiscovered hymn arranged for recital by half-choirs."

Rather than put us off with this conjecture only, Gollancz might at least, one would think, refer us to the 'Gospel of James' ('Protevangelium Jacobi') as an ultimate source whether the proximate one or not. Since he has failed to do so, I append chap. 13 in Cowper's translation ('Apocryphal Gospels,' pp. 14-15):

"And her sixth month came, and, behold, Joseph came from his housebuilding; and entering his house he found her pregnant. And he smote his face, and threw himself upon the ground on sackcloth, and wept bitterly, saying, With what face shall I look at the Lord my God? and what shall I entreat concerning this damsel? *for I have received her a virgin from the temple of the Lord* (cf. ll. 185-6), and have not kept her. Who hath circumvented me? Who hath done this evil in my house, and defiled the virgin? Is not the history of Adam repeated in me? for just as Adam was at the hour of his thanksgiving, and the Serpent came and found Eve alone, and deceived her, so also hath it befallen me. And Joseph arose from his sackcloth, and called Mary, and said to her, Thou that hast been cared for of God, why hast thou done this, and hast forgotten the Lord thy God? Why hast thou humbled thy soul, thou that wast brought up in the holy of holies, and didst receive food at the hand of an angel? And she wept bitterly, saying, *I am pure and know no man* (196–9). And Joseph said to her, Whence then is it that thou art pregnant? And she said, As the Lord my God liveth, I know not whence it is come to me."

Interesting parallels are to be found in the 'Gospel of Pseudo-Matthew' (Tischendorf, 'Evangelia Apocrypha', pp. 70 ff.), of which I quote the original Latin:

Part of Chap. 9:

"Altera autem die dum Maria staret iuxta fontem ut urceolum impleret, apparuit ei angelus domini et dixit: Beata es Maria, quoniam in utero tuo *habitaculum domino* (cf. 205b) praeparasti. Ecce *veniet lux de caelo ut habitat in te* (cf. 202–203), et per te universo mundo resplendebit."

The whole of Chap. 10:

"Cum haec agerentur, Ioseph in Capharnum maritima erat in opere occupatus, erat enim faber ligni: ubi moratus est mensibus novem. Reversusque in domum suam invenit Mariam praegnantem. Et totus contremuit et *positus in angustia* (cf. 166 ff.) exclamavit et dixit: Domine deus, accipe spiritum meum, quoniam melius est mihi mori quam vivere. Cui dixerunt virgines quae cum Maria erant: *Quid ais* (cf. 170b), domine Ioseph? *Nos scimus quoniam vir non tetigit eam* (cf. 197 ff.); nos scimus quoniam integritas et *virginitas in ea immaculate perseverat* (cf. 186, 210). Nam custodita est a deo, semper in oratione uobiscum permansit; cotidie cum ea angelus domini loquitur, cotidie de manu angeli escam accipit. Quomodo fieri potest ut sit aliquod peccatum in ea? Nam si suspicionem nostram tibi vis ut pandamus, istam gravidam non fecit nisi angelus dei. Ioseph autem dixit: Ut quid me seducitis ut credam vobis quia angelus domini impraegnavit eam? Potest enim fieri ut quisquam se finxerit angelum domini et deceperit eam. Et haec dicens *flebat* (cf. 171b-172a) et dicebat: Qua fronte ad templum dei iturus sum? Qua facie visurus sum sacerdotes dei? Quid facturus sum? Et haec dicens cogitabat occultare se et *dimittere eam* (cf. 165, 166a)."

Part of Chap. 12:

"Factum est autem post haec et exiit rumor quod Maria esset gravidà. Et comprehensus a ministris templi Ioseph ductus est ad pontificem, qui una cum sacerdotibus coepit *exprobrare ei* (cf. 168 ff., 180 ff.) et dicere: Ut quid fraudatus es nuptias tantae ac talis virginis, quam angeli dei sicut columbam *in templo* (cf. 185) nutrierunt, quae virum numquam nec videre voluit, quae in lege dei eruditionem

optimam habuit? Tu autem si ei violentiam non fecisses, illa hodie virgo perseverasset. Ioseph autem devotabat se iurans quod numquam tetigisset eam."

Other sources may probably also be assumed, as, for 206b, Luke 1. 35.

If Cynewulf be indeed the author of the present arrangement and the existing form of the dialogue, it is not the least of his claims to literary distinction; but this is a question which may well be left in abeyance, pending further investigation into the matter. The most troublesome part of the Joseph and Mary episode is now 175b to 180a, for which neither of the Apocryphal Gospels seems to have a germinal passage.

Gollancz gracefully dedicates his book to Professor Skeat: *Magistro Dicipulus.*

ALBERT S. COOK.

Yale University.

TEXT CRITICISM.

France, Franceis & Franc im Rolandsliede, von Dr. CARL TH. HOEFFT. Strassburg: Karl J. Trübner, 1891 pp. 74, 8vo.

IN the *Revue des questions historiques*, vol. vii, pp. 84, seq. (1869) Gautier claimed that the author of the 'Chanson de Roland' in using the words "dolce France" had in mind

"notre France du Nord avec ses frontières naturelles du côté de l'Est, et ayant pour tributaire toute la France du midi"

and, also, the Germano-French empire of Charlemagne. Dr. Hoefft shows that none of the French contemporaries of the author of the 'Chanson,' or writers of a somewhat later period, used the term "France" in the first of these meanings; that by "France" they meant the country North of the Loire known as the Duchy of France (or Francia), in fact the state of Hugo Capet and his successors; and, further, that the frequent reference of the poet to the Carlovingian empire strongly points towards an older poem written at a period when the existence of that Empire was still fresh in the minds of people without learning. Gautier's view finds seeming support in the Baligant episode (Str. 220) with which Str. 277 (Judges of Ganelon) by no means coincides, and which is clearly an interpolation of a later writer. The 'Chanson' as we now know it, was very probably a reworking of an older poem, and this appears all the more certain as the poet of our 'Chanson de Roland' had no special education. That his notions were confused appears, for instance, from the mention he makes of Aix-la-Chapelle which no French writer ever considered a French city, probably confounding this city with the city of Laon. In v. 2909 we read:

> Amis Rolanz, jo m'en irai en France;
> cum je serai à Loun en ma chambre,

while a little further on (v. 2916, etc.) he says:

> Amis Rolanz, pruzdœm, juvente bele,
> Cum je serai a *Ais en ma chapele.*

Gautier made the mistake of attributing to a writer of the eleventh century who had no learning, a double conception of France; first, as the Duchy of Francia, secondly as the Germano-French empire;—while a more discriminating examination of the different uses of this word in the poem would have forced him to admit that they are due to different writers. At the time of Charlemagne there was, of course, no Duchy or Kingdom of Francia. A poet of that time would have spoken of Charles the Great as the Emperor of the Franks who ruled over both Gaul and Germany. A writer of the eleventh century had before him a definite country with well-defined limits, and to him Charlemagne was simply a French King, and France the state of the Capetian dynasty. This was the conception of his contemporaries none of whom, when speaking of Charlemagne, fail to make it plain that Charles *leaves France* when he passes beyond the Loire southward and enters Burgundy or Lorraine, etc. For these writers other countries, as Normandy, Lorraine, etc., exist as distinct from France, and while they refer to them as in some sort tributary to Charles, they do not represent them as parts of France.

After Gautier, P. Rajna touched on the foregoing subject in his 'Le origini dell'Epopea Francese' (p. 368, etc., seq.) agreeing in some respects with Hoefft without, however, clearing up the difficulty. Rajna inclines to the belief that the mixing of the historical and topo-

grapical views of France in the epics is to be explained by a reminiscence of a meaning which the *Monacus Sangallensis* declares himself willing to connect with the term *Francia*. But the *Monacus Sangallensis*, when he made his terminology, had no reason to fear that a misunderstanding would arise, because at his time Francia, as the Duchy of Francia, did not yet exist. It was different with the writers of France of a later period. They were limited by then existing facts. Had they ignored these facts they would have made a mistake, like to the statement of a writer who would designate England (the southern state of the island) as the United Kingdom (England, Scotland, Ireland). The case could be put even more strongly if we conceive that a British poet of the fifteenth century had at one time spoken of England in the specific sense, and again as England with its dependencies in France as one country.

Whether or not the 'Chanson de Roland' represents the work of different authors writing at different times, and especially whether it contains remnants of a very ancient poem dating back to 843 or farther, can only be decided by a careful and impartial study. It was an unfortunate slip on the part of Gautier to refer to the "natural frontiers" of France in discussing the 'Chanson de Roland,' and it is interesting to note that the remark was made in 1869. The poem is a masterpiece of literature requiring careful literary criticism and sober common sense in the detailed study of it.

C. A. EGGERT.

Johns Hopkins University.

GOTHIC TEXTS.

The First Germanic Bible, translated from the Greek by the Gothic bishop Wulfila in the fourth century, and the other remains of the Gothic language. Edited, with an introduction, a syntax, and a glossary, by G. H. BALG, Ph. D., author of a comparative glossary of the Gothic language, and editor of the English edition of Braune's Gothic grammar. New York: B. Westermann & Co., 1891, pp. 469.

The need of a new edition of the Gothic texts may well be questioned, as there are several German editions, neater in print and cheaper in price than the one before us. But as an additional proof of the fact that the scientific study of English is beginning to take a firm foothold in America, we may welcome this first English edition of the remains of the Gothic language. The editor has had to contend with all the disadvantages of lack of a library necessary for scientific work; many of the shortcomings are due to these unfavorable circumstances. A visit to one of the larger institutions would have remedied some of these defects; yet as none of them is serious enough to impair the usefulness of the book, and judging that enthusiasm and zeal ought to count for something—we need too much of it not to be cautions in criticism—we want to express our recognition of Dr. Balg's scholarly efforts.

In spite of the great care taken in the preparation of this edition, a number of mistakes and misprints are to be found in it, especially in the Introduction,—p. xv. The number of extant leaves of the Codex Argenteus seems to meet with a strange fatum. Gabelentz and Loebe give the number as one hundred and eighty-eight (originally three hundred and thirty), of which eleven leaves were stolen; Heyne follows this calculation even in his eighth edition; Bernhardt deducts another ten; Braune corrects the mistake in the third edition of his grammar, after Ignaz Peters had published the result of his careful recount (cf. *Germania*, xxx, p. 314). Wright copies Heyne, and so does Balg in spite of quoting Peters' article for reference!—p. xviii. In the bibliography, ad 9, we miss: 'Gothicae Versionis Epistolarum divi Pauli ad Thessalonicenses secundae, ad Timotheum, ad Titum, ad Philemonem, quae supersunt,' edidit C. O. Castillionæus, Mediolani, 1839.—Ad 12: Gabelentz and Loebe's edition appeared in 1843-1846. (Goedeke, who is very unreliable in his dates, gives 1836-1846).—Ad 19: Uppström's edition of Ezra and Nehemia was published in 1864-68.—Ad 21: A second edition of Bosworth's Gothic and Anglo-Saxon Gospels appeared in 1874.—Ad 23: L. Stamm died in 1861; the second edition appeared in 1860; the third edition (1865) was prepared by Heyne; the eighth appeared in 1885 (not 1888).—Ad 24:

If Hoppe and Mueller's unscholarly edition of the Evangelium Marci deserves mention, A. Schaefer's 'Aivaggeljo thairh Maththaiu,' c. v-vii, Waldshut, 1881, ought also to have been admitted.

The text is a reprint of Bernhardt's second edition, as shown by the identity of several typopraphical errors—II Kor. vi, 8, Note: *jah þairh* in A, not *jaþ*. II Kor. v, 12, Note: *jan ni in hairtin* in A, not *jah*.—Ephes. iii, 13, Note: *in þizei* in B, to be omitted.—Glossary, sub *anafilh*: *anafilhis bôkô*, not *bôkôs*. Further corrections are: P. 5, Note 13, *wigss* instead of *wiggs*.—P. 11. Math. xxv, 39: *jah atiddjedum*.—P. 18, Note 18, add: *Johannes* in C. A.—P. 32, v. 50. Heyne has *sijaiþ*.—P. 71, v. 58. Uppström, Gab.-Loebe, and Zahn have: *jàh gaþ du imma Jesus*, as required by the text.—P. 77, v. 6; add to the Note: *qiþeiþ* in C. A. for *qeþeiþ*.—P. 82, v. 29. About the emendation *at fairgunja*, cf. Mourek, "Gothische Praepositionen."—P. 100. Note 33: the first *i* in *greitandein* is erased in C. A., according to Uppström.—P. 125, c. iv, v. 5: *jaþ þan*, instead of *jah þan*.—P. 126, c. vi, v. 1: insert *jah* before *ni*. c. vii, v. 5, *ungahobainais*, for *ungahobeinais*.—P. 146, c. ix, v. 15, Note: *unusspillidons*, for *unosspillidons*. c. x, v. 2: *bidjan* in B., not *bidjam*.—P. 162, Note: *frijaþwa* in A. belongs to verse 19.—P. 183. Note 17 must read: *frumei* in B.

In the glossary, several words are omitted.—P. 345. *gablindnan*, though occurring only in a gloss in A, ought to have been given (cf. *sihu*).—P. 350, *gakunnan*, w. and str. v.—P. 414, *saurga*, f.—P. 415, *sifan*, w. v.—P. 465, *vulan* is given as a strong verb (following Heyne); a question mark would have called attention to an unsettled point.—Misprints are, on p. 299: *Aillam* (cf. Heyne!) instead of the correct form *Ailam*, as in the text; Gabelentz and Loebe give the former in their text without comment; p. 346, *gadiliggs*, not *gadilliggs*.

A new feature of this edition is a syntax, pp. 222-292. Most of the material is drawn from dissertations and journal articles; a complete bibliography would have been helpful to the student. In the arrangement of his material, the author follows the time-honored classical scheme. No attempt is made towards a comparative study, although classical influences are occasionally mentioned. We do not wish to find fault with Dr. Balg either for the plan or the scope of his work; a work on syntax, particularly when the author must often choose between avoiding and touching upon ground not yet fully investigated, offers so many points where to apply the lever of criticism, that reviewers have unfortunately too often been betrayed into making agreement with their own point of view their test of merit. Dr. Balg's intention was to gather the most essential facts of Gothic syntax. In this he has succeeded; yet we think that a less liberal supply of illustrations and translations would not have detracted from the usefulness of the book. The space might have been profitably used for a fuller discussion of principles. We reserve a full review of this part of the edition for a later number of the Notes.

H. SCHMIDT-WARTENBERG.
University of Mississippi.

CORRESPONDENCE.

TWO CHAUCER NOTES.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the note to l. 24 of the 'Reeve's Prologue,' Bell's edition, Mr. Jephson points out that the line is apparently derived from a similar expression in the 'Decameron,' in the Introduction to the Fourth Day. It has not, I believe, been noticed that Rabelais has it also, having probably borrowed it from Boccaccio. In Book 3, chap. 28, where Panurge is replying to Friar John, he says:

"Tu me reproches mon poil grisonnant, et ne considere point comment il est de la nature des pourraux, esquelz nous voyons la teste blanche et queue verde, droicte, et vigoureuse";

as given in the 'Edition Variorum,' vol. 5, p. 30. The editors of the Variorum seem to know nothing of the occurrence of the simile in either Boccaccio or Chaucer.

Several commentators have explained whence Chaucer drew his allusion to Plato, 'Prologue' 741-2 (cf. a similar quotation in the 'Manciple's Tale,' C. T. (Tyrw.) 17156-9, (Gilman) 18088-91):

Eek Plato seith, who so kan hym rede,
"The wordes moote be cosyn to the dede."

They all refer to Boethius, but none of them instances the Platonic original. This, however, is 'Timæus' 29 B, which is thus translated by Jowett:

"And in speaking of the copy and original we may assume that words are akin to the matter which they describe; when they relate to the lasting and permanent and intelligible, they ought to be lasting and unfailing, and so far as in their nature is irrefutable and immovable—nothing less. But when they express only the copy or image and not the eternal things themselves, they need only be probable and analogous to the real words."

The Ciceronian translation of the same passage is interesting (ed. Baiter-Kayser 8, 132):

"Omni orationi cum iis rebus, de quibus explicat, videtur esse cognatio: itaque cum de re stabili et immutabili disputat oratio, talis sit, qualis illa, quæ neque redargui neque convinci potest; cum autem ingressa est imitata et efficta simulacra, bene agi putat, si similitudinem veri consequatur."

A NOTE ON THE 'BEOWULF.'

There is a gnomic sentence in 'Beowulf' which has never, I believe, been traced to a possible source. I refer to the well-known

Wyrd oft nęreð
unfæġne eorl, ðonne his ġlleu dęah!

This ('Beow.' 572-3) is Christianized in 'Andreas' (458-460) into

Forþam ic ęow tó sóðe sęcgan wille,
þæt nǽfre forlǽteð lifigende god
eorl on eorðan gif his ġllen dęah.[1]

Now is not this our familiar "Fortune favors the brave," which, as every one is aware, is the English rendering of a Latin proverbial expression? (See the amusing treatment in Newman, 'The Idea of a University,' Elementary Studies, Composition). It is found in Terence, 'Phormio' 1. 4. 26; Cicero, 'Tusc. Disp.' 2. 4. 11; with which compare Ennius, quoted in Macrobius, 'Saturn.' 6. 1; Virgil, 'Æn.' 10. 284; Ovid, 'Met.' 10. 586, 'Ars Amor.' 1. 608; 'Fasti' 2. 782; Pliny, 'Epist.' 6. 16; Tibullus 1. 2. 16. It will be observed that some of these authors have "Fortuna," and some "deus," corresponding respectively to the "Wyrd" and "god" of 'Beowulf' and 'Andreas.'

Chaucer takes up the tale in his turn. Thus in 'Troylus and Cryseyde' 572-4 (Morris' ed.):

Thynk ek, Fortune, as wel thi-selven wooste,
Helpeth hardy man unto his emprise,
And weyveth wreches for hire cowardyse.

Still closer in the 'Legend of Good Women' 1773 ('Lucretia' 94):

'Hap helpeth hardy man alday,' quod he.

Further references may be found in Haeckel, 'Das Sprichwort bei Chaucer,' p. 5.

I may note, by the way, that the "stille as stoon," for which Haeckel (pp. 55, 56) can find no parallel, may be from the Bible, Exod. 15, 16. Compare Keats, 'Hyperion' 1. 4:

Sat gray-haired Saturn, quiet as a stone.

Haeckel (p. 15) is all astray in his notes on the 'Prologue,' 741 ff.

"DEWY-FEATHERED."

Brooke, in his 'History of Early English Literature,' illustrates Cynewulf by Shelley. On page 183 occur these words:

"Shelley, who was himself an ancient Nature-worshipper born out of due time, a maker of Nature-myths, and as innocent as a young Aryan in doing so, is on that account very like Cynewulf when both are writing about natural phenomena. Both of them write as the people talked in old time about the Wind, and the Clouds, and the Sea."

An independent observation to the same purport is obligingly furnished me by my colleague, Professor McLaughlin. He had noted the fact that Shelley contains a parallel to a passage in Old Norse Helgi Poet—so called by Vigfusson and Powell. In 'Helgi and Sigrun,' ll. 323-326 ('Corpus Poeticum Boreale,' vol. I, p. 143) we have:—

Nú em ek svá fegin fundi okkrom,
sem át-frekir Óðins haukar,
es val vito, varmar bráðir,
eda dögg-littir[1] *dags-brún siá.*

This they translate: "I am as glad to meet

1 See also Gummere: 'Germanic Origins,' p. 236.—J. W. B.

1 Vigfusson and Powell use, instead of the *ö* of this word, a conjoined *a* and *o*, which does not occur in ordinary fonts of type.

thee as are the greedy hawks of Woden when they scent the slain, their warm prey, or dew-spangled espy the brows of dawn." Professor McLaughlin had brought this into relation with Shelley's verses from the 'Lines written among the Euganean Hills,' which I here subjoin:—

> Mid the mountains Euganean
> I stood listening to the pæan
> With which the legioned rooks did hail
> The sun's uprise majestical;
> Gathering round with wings all hoar,
> Through the dewy mist they soar
> Like gray shades, till the eastern heaven
> Bursts, and then, as clouds of even,
> Flecked with fire and azure, lie
> In the unfathomable sky.
> So their plumes of purple grain,
> Starred with drops of golden rain,
> Gleam above the sunlight woods,
> As in silent multitudes
> On the morning's fitful gale
> Through the broken mist they sail,
> And the vapors cloven and gleaming
> Follow down the dark steep streaming,
> Till all is bright, and clear, and still,
> Round the solitary hill.

The Old Norse poetical epithet, thus illustrated, is found nowhere else in the Icelandic poetry, but the connection with the Old English *déawigfeðere* and *úrigfeðere* will be instantly suggested to every student of our elder poetry. The essential poetic quality of much of our Old English verse is beginning to be insisted upon by students of literature, but that, and the close observation of nature by the Old English bards, have perhaps never, within the same compass, received a more striking illustration than that afforded by this parallel. Whether it has already been noted by Sweet, in his essay on Shelley, I am ignorant, as the latter is not accessible to me.

ALBERT S. COOK.

Yale University.

GOTHIC EMENDATIONS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the Gothic version of Luke, ch. iv, v. 36, occurs a passage apparently corrupt, all the editions having, *Jah warþ afslauþnan allans*. The Greek has, *καὶ ἐγένετο θάμβος ἐπὶ πάντας*. I propose as an emendation, *Jah warþ afslauþn ana allans*, with the addition of a single letter. There are eight *a*'s in the clause, which makes it plausible that one might have been omitted, and the passage as restored becomes a word-for-word translation, as usual. The neuter *afslauþn* would thus be the equivalent of *θάμβος*.

WM. STRUNK, JR.

Cornell University.

Mr. Strunk's example tempts me to offer another emendation, although with some misgivings. Mark iv, 5 reads: *in þizei ni habaida diupaizos airþos*. This is not the word-for-word rendering that we should expect for *διὰ τὸ μὴ ἔχειν βάθος γῆς*.

I, therefore, propose the reading *diupa izos airþos* 'depth of the earth.' To this there are two objections. First, the word **diupa* (str. fem. like *giba*) is not found; only *diupei* and *diupiþa*. Unfortunately the Matthew-parallel to this parable has not been preserved in Gothic. The Greek is the same in both gospels. Not without significance, however, is the Old English rendering of Matt. xiii, 6: *hig næfdon þære eorþan dypan* (*hyo **næfdon** þare eorðan deopan*); the *izos* in Gothic would correspond to the English *þære*, *þare*. A strong fem. *deop*, *diup* is not found in English, Bosworth-Toller notwithstanding. All the citations in B-T are good only for a neuter *deop* or a weak fem. *deope* or *diepe*, (with i-Umlaut). Still I see no à priori objections to a G. T. **deupā*. Balg, in §25 of the grammar appended to his Wulfila text, has collected numerous instances of Gothic verbs governing the genitive. But the verbs are all expressive of tasting, enjoying, sharing, etc. Two examples are cited for *haban*: the passage in question and Matt. ix. 36: *lamba ni habandona **hairdeis***, Here Balg interprets *hairdeis*=care of a shepherd. Plainly it is an instance of a dependent genitive. But with regard to Mark iv. 5, the reader should note how slavishly the translator has followed the Greek, for example, in verse 1: *Swaswe ina galeiþandan in skip gasitan **in** marein*=*ὥστε αὐτὸν ἐμβάντα εἰς τὸ πλοῖον καθῆσθαι ἐν τῇ θαλάσσῃ*. Also v. 4: ***ni** habaida airþa managa*=*οὐχ εἶχεν γῆν **πολλην*** and v. 6: ***unte ni** habaida waurtins*=*διὰ τὸ μὴ ἔχειν ῥίζαν ἐξηράνθη*. Why *haban* should govern the accusative in vv. 4 and 6, and the genitive in v. 5, I fail to see.

J. M. HART.

SCŪR-HEARD.

Last summer Professor J. W. Pearce wrote to me, inquiring if I had any references that would throw light on this obscure word. I replied that I had none; the word was a crux to me as to every one else. But in reading his paper (NOTES for November), a new interpretation suggested itself. The day before, while working on a different subject, I had had occasion to consult Lumby's 'Be Domes Dæge', p. 16. There I stumbled upon the line 264: *ne pær hagul scuras hearde mid snawe*. (This is wanting in the variant text in Wulfstans' Homilies, ed. Napier, p. 139). It occurred to me, then, to put *scūr-heard* and *hagul-scuras hearde* together for the purposes of interpretation. Can there be any objection to regarding *heard* as expressive of the sensation produced upon the human body? Or any objection to regarding *scūr* as illustrative of the stinging sensation produced by a storm, whether of hail, or of arrows, or of swords? I would propose, therefore, to interpret *scūr-heard* as=sharp, cutting like a storm. In good American we might render by "blizzard-sharp," an epithet which the prairie man would doubtless pronounce highly suggestive. And *hagul-scūras hearde* we might render by "cutting showers of hail."

The objection which I make, and doubtless most of the readers of the NOTES have made, to Professor Pearce's interpretation of *scūr-heard* is that it lowers the meaning of *scūr* from "storm" to "standing water." Also, it takes away from the compound *scūrheard* all its poetic force, and makes it tamely literal. Whereas the conception of a weapon, or weapons, as lashing with the ceaseless fury of a storm is highly poetical.

J. M. HART.

Cornell University.

SCŪRHEARD.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the recent discussion in your columns of the word *scûrheard* it would seem that insufficient heed has been given to Müllenhoff's note on *scarpên scûrim* in line 64 of the "Hildebrandslied,"—'Denkmäler,' 3rd. ed., ii, p. 16-17, or 2nd ed., p. 263. Körner, to be sure, prints the whole note within his own, but since Mr. Pearce does not exactly and particularly mention Müllenhoff's interpretation,—"*scûrum* oder *scûrheard* heisst das schwert nur, weil es sich im kampf, *in scûrum*, als hart bewährt"—one can not be sure that he had carefully considered it, as it certainly deserves to be.

Why is not this interpretation of Müllenhoff's the true one? It easily satisfies the two principles of Mr. Pearce; both elements are duly considered and the meaning is in accordance with fact. For the first component we have the same meaning in Old German and in Old Norse, while the second component is regularly used of the sword and of other weapons. What is more natural than that a sword be hard in battle? Is it not after all too wide a leap from the usual meaning of *scûr* and its kin, especially in any connection involving thought of a battle or a weapon, to rain-water standing in a tub within a smithy?

ARTHUR H. PALMER.

Yale University.

"TEAM."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—A very curious provincialism current here is the use of "team," as is apparent from the following extract from the *Halifax Herald*, Jan. 10, 1893.

"He (the runaway horse) guaged the distance exactly and swung into the stable at a rattling clip, doing no injury beyond slightly *scratching the varnish on a team* standing on the street. The escape from damage was remarkable."

"Team" is the general term for vehicle, the English "trap," Scotch "Machine," Ontario "rig." "Team," in Ontario, always means two horses, and draught horses, used in farm work or hauling. There we have also the word "teamster" for the man who drives the heavy lumber waggon. A "team" of driving horses is a "span."

I have often heard the term used in speech, "Won't you let us take you in our team (carriage)?" but I have never before seen it in print.

ARCHIBALD MACMECHAN.

Dalhousie College, Halifax, N. S.

JOHN SHAKESPEARE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—John Shakespeare, according to Halliwell Phillips,[1] was a glover; and also probably sold the carcasses of the sheep and cattle he slaughtered.

In 1578, he seems to have met with reverses. Fleay[2] sums up the evidence of his poverty in the following paragraph:

"In 1578, Asbies, his [John Shakespeare's,] wife's inheritence, was mortgaged to Edward Lambert, who was security for him to Roger Sadler for a debt of £5. He was excused from a poor-rate of 4d. a week. In 1579 a levy on him for soldiers was left unpaid."

The case may then be stated: John Shakespeare possessed of cattle; ruined in 1578; whose ruin, judged by the sympathetic remittance of the fines, was generally regarded a misfortune.

The chief misfortunes to Stratford up to the present time, have been caused by floods. Quitler-Couch[3] says, speaking about Stratford floods,

"The highest is dated at the beginning of this century . . . . take the level of this with your eye, and you will wonder that any of Stratford is left standing."

Can John Shakespeare's cows be connected with an ancient flood?

In Harrison's "Chronologie,"[4] I find the following:—

"1578. A cold winter, & are long there falleth a great snow in England, whose driftes, in many places, by reason of a Northest winde, were so deepe that the mere report of them maie seeme incredible. It beganne in the 4th of feb: & held on untill the 8 of the same moneth; during which time some men & women, beside cattell, were lost, & not heard of till the snow was melted & gone. . . . . Upon the xjth also of that moneth, the Thames did rise so highe, after the dissolution of this snow, that westminster hall was drowned."

When the Thames invaded Westminster Hall, we may reasonably conclude that the Avon would not be behindhand in flooding Stratford.

HENRY H. HAY.

Girard College Philadephia.

1 'Outlines' p. 33.
2 'Introduction to Shakespearian Study,' p. 9.
3 'The Warwickshire Avon,' p. 74.
4 Harrison's 'Description of England,' 2, vi.

GERMANIC SLIHTA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—I beg to acknowledge that—as I find to day—the etymology of *slaihts=slik-tó* has already been suggested by Johansson in *P. B. B.*, xiv, p. 321. I quoted the word mainly as a new example of Idgrm. *ĕ*: Germanic *ĕ*, cf. MOD. LANG. NOTES vii, p. 345; Johansson mentions it in a different connection, deriving Germanic *slihta* from Idgrm. *zglikto* which, either in the Idgrm. languages separately, or in Idgrm. itself, became *slikto.*

GUSTAF E. KARSTEN.

Indiana University.

BRIEF MENTION.

The publishing house of Mr. W. R. Jenkins continues its good services to teachers of Italian by furnishing them with a handy reprint of Edmondo de Amici's interesting little story, 'Camilla' (pp. 125, 35 cents). A few notes, mostly translations, by Professor Comba scarcely give anything that would not be found in an ordinary dictionary. Small books of this nature are exactly what every teacher of Italian most sadly needs, and it is to be hoped that the present little volume will soon be followed by others of a similar nature.

We have received from Messrs. Macmillan & Co. a copy of Corneille's 'Polyeucte,' edited by Dr. Braunholtz. This is a valuable addition to our list of French classics edited for the use of schools and colleges. The introduction comprises a concise and accurate life of Corneille, an analysis of the play, and a study of the metre of 'Polyeucte.' The notes are interesting, and are literary, grammatical, and sometimes philological. The only criticism that can be made of the book is that the notes are probably too full. It is not necessary to call the attention of the student to every little difference between the language of the seventeenth century and that of the nineteenth. It is better to refer to the most important points in the play edited, and to leave the student to read the work without being interrupted too often by notes of minor importance. Every student at the college reads several plays of

the seventeenth century, and if he reads well annotated editions with fewer notes, he will understand the language of the period more easily and better than in editions where it is attempted to bring out, at once, all the points of difference between the language of Corneille and Racine and that of Lamartine and Hugo.

J. Y. Sargant's 'Grammar of the Dano-Norwegian Language' (Clarendon Press, 1892) is altogether the best practical Scandinavian handbook in English. It is based on an earlier work by the same author, published in 1865, intended for English and American tourists in Norway. In the present expansion, while the original purpose is constantly kept in view, the readers of Ibsen and Bjørnson are also provided for. The general plan is well conceived and skilfully carried out. Beginning with the Norwegian pronunciation of Danish, the author passes on to accidence. The discussion of the substantive and the article is characterized by a thoroughness and correctness rather unusual in a work of this kind. Some few loose statements occur, as those on the contraction of the terminations *-el*, *-en*, *-er*, but a careful scrutiny shewed us actual mistakes. The examples throughout are numerous and well-chosen, though it would have been better had the quotations from Norwegian and Danish writers been distinguished, or better still, perhaps, had the latter been entirely omitted. An attempt to discuss the twofold use of Danish almost inevitably leads to confusion. An occasional explanation of differences between the two, such as that of the numerals, is, however, desirable. The author has succeeded perfectly in avoiding that too common fault of practical grammars, the superficial and inappropriate introduction of philological discussion. The list of Norwegian idioms is particularly helpful, so helpful, indeed, that we should be inclined to quarrel with its compiler for not giving us more of them.

The book can be heartily recommended to all those intending to take up the practical study of Norwego-Danish. (8 vo, 172 pp.)

Professor F. M. Warren is delivering a course of six lectures at Adelbert College (Cleveland, Ohio) on "French Realistic Novels." The special subjects are as follows: i. Beginnings of Realism; Stendhal;—ii. Mérimée, Balzac; iii. Balzac,—iv. Balzac, Charles de Bernard;—v. Minor Realists, the Naturalists;—vi. Flaubert.—These lectures will be followed with a course on "Modern German Fiction" by Professor R. Waller Deering, who will treat the following topics:
i. Introduction; Older Historical Novel: Hauff; Alexis; English Influence—ii. Revolutionary Fiction; Gutzkow; Laube; Jung Deutschland—iii. Village Story (*Dorfgeschichte*); Immermann; Auerbach—iv. Later Historical Novel; Scheffel; Freytag; Ebers; Eckstein—v. The Short Story; Heyse; Stifter; Storm—vi. Society Novel; Spielhagen; Heyse.

PERSONAL.

Mr. Edwin W. Bowen Ph. D. (J. H. U.) is now assistant professor of English in the State University of Missouri, (Columbia). Mr. Bowen's early training was received at Randolph-Macon College, Virginia, where he received the degree of A. M. in June, 1889. During the academic year 1887-88 he was principal of a classical school at Middleburg, Va. After a course of three years at the Johns Hopkins University, he received the degree of Doctor of Philosophy in June 1892; his dissertation is entitled "An Historical Study of the ē-vowel in English."

Dr. A. Macmechan, Professor of English at Dalhousie College, Halifax, N. S., announces that among the papers of the late Professor James De Mill, author of 'The Dodge Club,' 'Cord and Crease,' 'A Strange Manuscript Found in a Copper Cylinder,' etc., there has been found a MS. poem of over a thousand lines, entitled 'Behind the Veil.' The poem is said to be the best piece of work ever done by the author. Dr. Macmechan will edit it, and it will be published in a limited edition, "for and on account of Mrs. De Mill," by Messrs. T. C. Allen & Co., Halifax, N. S.

JOURNAL NOTICES.

PHONETISCHE STUDIEN. VI. BAND, I. HEFT.—**Wagner, Ph.**, Französische quantität (unter vorführung des albrecht'schen apparats).—**Lenz, Dr. Rudolf**, Chilenische studien. II., III.—**Araujo, F.**, Recherches sur la phonétique espagnole. (Suite).—**Rambeau, A.**, Die offiziellen anforderungen in bezug auf die sprechfertigkeit der lehrer der neueren sprachen und die realen verhältnisse.—**Zergiebel, Emil H.**, Grammatik und natürliche spracherlernung.—**Lloyd, R. J.**, E. Th. True and Otto Jespersen. Spoken English: everyday talk, with phonetic transcription.—Aug. Western, Kurze darstellung der englischen aussprache für schulen und zum selbstunterricht.—**Gartner**, F. Techmer, Beiträge zur geschichte der französischen und englischen phonetik und phonographie.—**Merf, H.**, L. Clédat, Précis d'orthographe et de grammaire phonétiques pour l'enseignement du français à l'étranger.—**Hoffmann-Krayer, H.**, Nachträgliches zur physiologie der akzentuation. Eine entgegnung.—**Sturmfels, K.**, Zur reform des neusprachlichen unterrichts.—**Vietor, W.**, Fünfter allgemeiner deutscher neuphilologentag in Berlin. **W., W.**, Unsere "neue methode" in England. II.

ARCHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN UND LITTERATUREN. LXXIX. BAND, I. HEFT.—**Blitz, Karl**, Wer hat das Lied 'Herr Christ, der einig Gott's Sohn, Vaters in Ewigkeit' gedichtet? Eine Skizze aus der Reformationszeit.—**Leitzman, Albert**, Ungedruckte Briefe George Forsters. II.—**Dieter, F.**, Arthur Henry Hallam.—**Tanger, Gustav**, Zur Lautschriftfrage.—**Speyer, Fr.**, Auswahl deutscher Gedichte für die unteren und mittleren Klassen höherer Knabenschulen von Dr. F. Otto.—**Speyer, Fr.**, Beiträge zum deutschen Unterrichts von Arthur Corsenn. Beilage zum Oster-Programm der höheren Bürgerschule und des Progymnasiums zu Geestemünde.—**Mangold, W.**, Methode Schliemann zur Erlernung fremder Sprachen, herausgeg. von Paul Spindler. Englisch bearbeitet von Oberl. Dr. E. Penner und C. Massey in London.—**Mueller, Ad.**, Gottfried Gurcke, Englische Schulgrammatik. 1. Teil, Elementarbuch. Bearbeitet von Chr. Lindemann. 28. Auflage.—**Mueller, Ad.**, Grofses englisches Repetitorium. Für höhere Lehranstalten und zum Selbstunterricht. Von Chr. Joh. Deter, Dr. phil. 2. Auflage.—**Mueller, Ad.**, Bernhard Teichmann, Praktische Methode für die englische Sprache. Eine unentbehrliche Ergänzung zu jedem englischen Lehrbuche.—**Mueller, Ad.**, C. Kloepper, Englische Synonymik. Kleine Ausgabe für höhere Unterrichtsanstalten. 3. Auflage.—**Vœlckerling, G.**, Auswahl englischer Gedichte für den Schulgebrauch, zusammengestellt von Ernst Gropp und Emil Hausknecht. 2. Auflage.—**Mueller, Ad.**, Scenes from Old-Scottish Life (Aus The Maid of Perth) von Walter Scott. Für den Schulgebrauch erklärt von Hugo Bahrs.—**Mueller, Ad.**, Little Servants by Mrs. E. Prentiss u. s. w. Für den Schulgebrauch bearbeitet von B. Mühry.—**Mueller, Ad.**, A Carol in Prose as arranged and read by Charles Dickens. Mit Anmerkungen u. s. w. herausgeg. von Dr. Heinrich Hupe.—**Mueller, Ad.**, The English Intellect during the xvi., xvii. and xviii. Centuries by Henry Thomas Buckle, herausgegeben von Dr. Heinrich Hupe.—Zusammenhängende Übersetzungsübungen im Anschlufs an zwei Kapitel von Th. Buckles History of Civilisation u. s. w. zusammengestellt von Dr. Heinrich Hupe.—**Z., J.**, The House of Martha. By. Frank R. Stockton.—**Z., J.**, 'La Bella' and Others, being certain Stories recollected by Egerton Castle.—**Z., J.**, Constance. By F. C. Philips.—**Z., J.**, The Three Fates. By F. Marion Crawford.—**Z., J.**, 'But Men Must Work.' By Rosa Nouchette Carey.—**Z., J.**, A Modern Dick Whittington. By James Payn.—**Speyer, Fr.**, Études de Grammaire et de Littérature Françaises. Rédacteur en chef: Ph. Plattner. 1re. année. Nr. 1.—**Tobler, Adolf**, Sully Prudhomme, Réflexions sur l'Art des Vers.—**Tobler, Adolf**, Eugène d'Eichthal, Du Rythme dans la Versification française.—**Tobler, Adolf**, Robert de Souza, Questions de métrique. Le Rythme poétique.—**Speyer, Fr.**, Lehr- und Lernbuch der französischen Sprache von J. Pünjer. Zweite, umgearbeitete Auflage.—**Speyer, Fr.**, Laut- und Aussprache-Tafeln für den französischen Anfangsunterricht bearbeitet von Dr. Ernst Dannheisser und Karl Wimmer.—**Speyer, Fr.**, Lehrgang der französischen Sprache für Kaufleute und Vorschule zur französischen Handelskorrespondenz (speciell zur *Correspondance commerciale par P. Brée*, 9. Auflage) von F. H. Schneitler. 2. Auflage.—**Speyer, Fr.**, Materialien zum Übersetzen aus dem Deutschen ins Französische. Für obere Klassen höherer Lehranstalten. Von J. B. Peters. Zweite verbesserte und vermehrte Auflage.—**Koschwitz, E.**, Carl Wahlund. Till Kvinnans lof. Ofversättningsfragment af L'Évangile des Femmes, en fornfransk dikt från sista tredjedelen af elfvahundratalet· Med teckningar af Agi.—**Tobler, Adolf**, Carl Voretzsch, Über die Sage von Ogier dem Dänen und die Entstehung der Chevalerie Ogier, ein Beitrag zur Entwickelung des altfranzösischen Heldenepos.—**Tobler, Adolf**, Ernest Langlois, Origines et sources du Roman de la Rose.—**Speyer, Fr.**, Perles de la Prose Française par Chrétien Guillaume Damour.—**Speyer, Fr.**, Molière, Le Bourgeois Gentilhomme. Mit Einleitung und Anmerkungen herausgegeben von Prof. Dr. C. Humbert.—**Speyer, Fr.**, Le Siècle de Louis XIV. par Voltaire. Im Auszuge herausgeg. von Adolf Mager. Das Zeitalter Ludwigs XIV. bis zur Eroberung Hollands.—**Speyer, Fr.**, Beaumarchais, Le Barbier de Séville. Mit Einleitung und Anmerkungen herausgegeben von Dr. Wilh. Knörich.—**Speyer, Fr.**, Courage et Bon Cœur, Anecdotes du Temps de l'Empire par E. M. de St. Hilaire. Herausgeg. von Mme A. Brée. 7. Aufl. Durchgesehen und mit Wörterbuch zum Schulgebrauch herausgeg. von Prof. Dr. C. Th. Lion.—**Speyer, Fr.**, Souvestre, Au Coin du Feu. Auswahl mit Einleitung und Anmerkungen herausgegeben von Prof. Dr. Humbert.—**Speyer, Fr.**, Augier und Sandeau, Le Gendre de Monsieur Poirier. Mit Einleitung und Anmerkungen herausgegeben von Prof. Dr. D. Mühly.—**Speyer, Fr.**, Octave Feuillet, Le Roman d'un jeune Homme pauvre. Im Auszug für den Schulgebrauch wie zum Selbstunterricht herausgegeben und mit Anmerkungen versehen von Mlle Constance Courvoisier.—Verzeichnis der vom 31. Mai bis zum 11. Juli 1892 bei der Redaktion eingelaufenen Druckschriften.

MODERN LANGUAGE NOTES.

Baltimore, March, 1893.

READINGS IN RYMAN'S POEMS.

In the last number of Herrig's *Archiv* (89. 167-338) Zupitza publishes the poems of a certain Jakobus Ryman, of the Franciscan order, which bear the date (p. 284) of 1492, but changed by erasure to 1342. Zupitza had referred to these poems in Vol. 82 of the *Archiv*, and promises notes upon them in the future. I call attention to a few matters which have struck me on a cursory reading.

I.

CHAUCER'S BOUGHTON-UNDER-BLEE.

In the Prologue to the 'Canon's Yeoman's Tale,' Chaucer has:

> Whan ended was the lyf of seint Cecile,
> Er we had riden fully fyue myle,
> At Boughton vnder Blee vs gan atake
> A man, that clothed was in clothes blake.

The name of the town appears to have been used in a sort of proverbial expression, to judge from the use of it made by Ryman. It occurs in No. 70 of the collection (p. 238), with the superscription, 'Fare wele, aduent: cristemas is cum.' The ninth and tenth stanzas read (the address is to Advent):

> Aboue alle thinge thou art a meane
> To make oure chekes bothe bare and leane:
> I wolde, thou were at Boughton Bleane.
> Fare wele fro vs both alle and sume.
>
> Come thou nomore here nor in Kent;
> For, yf thou doo, thou shallt be shent:
> It is ynough to faste in lent.
> Fare wele fro vs both alle and sume.

II.

VILLON AND RYMAN.

Every one knows the refrain from the English translation of Villon's 'Ballade des Dames du Jadis,' "Where are the snows of yester year?" Not every one knows that he has two similar ones, a Ballade des 'Seigneurs du Temps Jadis,' and still another on essentially the latter subject. In the midst of a poem on the mutability of the world, No. 85 (p. 255 ff.), Ryman has these two stanzas, which are not a translation from any one of the three ballades of Villon:

> Where is become King Salamon
> And Sampson of myght strong,
> King Charles also and king Arthure
> With alle the worthies nyne?
> Diues also with his richesse
> Contynued not longe
> Ne maisters with theire grete wisdom
> And with science diuine.
>
> Also where is king Dauid nowe
> With armony so swete,
> Saule also and Ionathas
> So louely faire of chere,
> As myghty and stronge, as lyons,
> As egles, swyfte of fete,
> In armoure and in victorie
> In erthe hauyng no pere?

The query naturally arises, Is the motive older than either Villon or Ryman, and do they draw from a common source?

III.

A LITERARY MOTIVE COMMON TO OLD, MIDDLE, AND MODERN ENGLISH.

Under the above title I called attention, in MOD. LANG. NOTES, vol. 7, No. 5, to a noteworthy correspondence. Under the first subdivision of No. 166 of Ryman's poems, occur the following stanzas:

> Haue mynd, atte xxxti wynter old
> To the Iewys hou I was sold
> By false Iudas wyckyd and bold.
> O synfull man, geve me thyn hert.
>
> Haue mynd, thou man, thatt were forlorn,
> Hou my hede was crownyd wyth thorn,
> And hou the Iuys did me schorn.
> O synfull man, geve me thyn hert.

The 'Cursor Mundi' actually has one or two phrases almost identical, as "For sinful man þat was forlorn."

IV.

JUDITH AS A TYPE OF THE VIRGIN MARY.

In the Introduction to my edition of 'Judith,' I said:

"To invest the latter with all the womanly attributes most reverenced by his countrymen, the poet endows her with virginal purity, and converts her from a Jewess of profound religious convictions to an orthodox Christian and believer in the Trinity."

At that time I was not aware that Judith was employed by mediæval writers as a type of the Virgin Mary, but now suspect that such use may have antedated the composition of 'Judith,' since I find in Ryman such stanzas as the following (pp. 174, 176):

> O stronge Iudith, that Holoferne
> Decapitate, that was so sterne,
> Ayenst Sathan to feight vs lerne:
> Of thy confort lete vs not mys.
>
> O stronge Iudith, O Hester meke,
> That the serpentes hede of did streke,
> At nede of the conforte we seke,
> Dei genitrix pia.

Cf. also pp. 248, 297, 298, 331. In both the stanzas quoted, the address is to the Virgin Mary.

ALBERT S. COOK.

Yale University.

THE SPANISH DRAMA.

Miguel Sanchez, 'El Divino.'

AMONG the Spanish dramatic poets of the latter half of the sixteenth, and early portion of the seventeenth centuries, Miguel Sanchez, called by his contemporaries 'The Divine', holds a somewhat peculiar position. His reputation rests, as far as I know, upon two poems and two plays: 'La Guarda Cuidadosa', and 'La Isla Barbara', and of these plays the latter has been conceded to him only within a comparatively recent time. That the high praise with which his fellow-poets, especially Cervantes and Lope de Vega, speak of him, should have no other basis than the poems and plays above-named, seems hardly probable, and there can be little doubt that Sanchez wrote other works that are now lost to us. Our author is first mentioned, among other famous Spanish poets, by Lope de Vega in his 'Arcadia' (first edition, 1598). See the edition of 1605, Antwerp, Martin Nucio, p. 441.

If, as can easily be shown, the praises of Lope, in his 'Laurel de Apolo', and of Cervantes, in his 'Viaje del Parnaso', are scattered quite indiscriminately, — witness, for example, in the latter poem, the coupling of the name of Miguel Sanchez with Miguel de Cejudo,[1] an almost unknown poet,—yet Lope, in his 'Arte nuevo de hacer Comedias' (1609), praises particularly the *invencion* in the *comedias* of Sanchez; and Cervantes in the prologue to his 'Comedias' (1615), also especially commends our author for the extremely ingenious construction of his plays, 'Estimense las trazas artificiosas en todo extremo del licenciado Miguel Sanchez.' When Sanchez was born, or when he died, are to us alike a mystery, and what we know of him is limited almost to his mere name and the place of his birth. Lope de Vega, in his 'Laurel de Apolo'; tells us that he was born at Piedrahita, on the banks of the Pisuerga, and that he died at Palencia. His death must, therefore, have occurred before 1630, when the 'Laurel' first appeared. This, and such other slight information as we possess, consisting chiefly of passages from other poets, in which Sanchez is praised, will be found collected in La Barrera, 'Catalogo, etc.,' p. 362. Here we are told that Sanchez was an ecclesiastic and secretary to the Bishop of Cuenca. The epithet 'Divine', so far as can be ascertained, was first applied to him by Rojas, in his 'Viage Entretenido', in 1602: in the first edition of 1603, in my possession, the verses occur on page 129. Our author was almost certainly living in 1615; for, in addition to the testimony of Cervantes, in the prologue to his *comedias*, Suarez de Figuroa, in his 'Plaza Universal,'—Madrid, 1615, (see Schack, 'Gesch. der dram. Kunst und Literatur in Spanien.' Nachträge, p. 51),—mentions him as one of the most famous dramatic poets of that time, together with seven others, all of whom were then living.

To come now to the two plays ascribed to Miguel Sanchez: "La Guarda Cuidadosa", and "La Isla Barbara." Though Schack, Nachträge, p. 56, had said nearly forty years ago:

> "Von Miguel Sanchez findet sich auf der Bibliothek des Herzog's von Ossuna handschriftlich die Comödie la Isla Barbara",

yet Mesonero Romanos, the latest editor of Miguel Sanchez, calls the "Guarda Cuidadosa," *la comedia unica que de él se conserva.*

[1] It is strange that the name of Cejudo should also occur beside that of Sanchez, in the 'Arcadia.' Who Cejudo was, I have been unable to learn. Gallardo mentions a MS. of his as being in the Bib. Nac. at Madrid: Cejudo (Miguel). Coplas á un vecino de Valdepeñas, llamado Simon, y varios sonetos. 'Ensayo, etc.,' vol. i, Appendix, p. 28.

'Dramaticos Contemporaneos á Lope de Vega', Madrid, 1857, vol. i, p. xix, ('Bib. de Autores Esp.'). Even so late a writer as Klein, 'Geschichte des Spanischen Dramas', vol. iii, p. 530 (Leipzig, 1874), assigns no other play to Sanchez. There is, however, no doubt that the *comedia*, "La Isla Barbara", is also by our author. Schaeffer, in his excellent "Geschichte des Spanischen Nationaldramas", vol. i, p. 262 (Leipzig, 1890), says:

"Zwei unzweifelhaft von ihm [Sanchez] verfasste Dramen sind auf uns gekommen."

Of these two plays, "La Guarda Cuidadosa", was first printed in

'Flor de las comedias de España de diferentes autores; recopiladas por Francisco de Avila, vecino de Madrid.' Quinta parte, Madrid,—Alcalá, 1615.

There is a copy of the Alcalá edition in the British Museum,—*por la viuda* de Luys Martinez Grande. Also the following editions:

'Flor de las comedias de España de diferentes autores. Quinta parte. Recopiladas por Francisco de Avila, vezino de Madrid. Dirigidas al Doctor Francisco Martinez Polo, Catedratico de primera de Medicina, en la Universidad de Valladolid.' Año 1616.

The lower part of the page is wanting, but, according to Mesonero Romanos, this is the Barcelona edition, Sebastian de Cormellas. This copy belonged to Ludwig Tieck. Our play begins on fol. 215. Also:

'Coleccion de Comedias Sueltas, con algunos Autos, Entremeses, de los mejores ingenios de España desde Lope de Vega hasta Comella.' Hecha y ordenada por J. R. C[horley], Tomo. iv, part 2. *sine loco et anno.*

This volume contains the play, but not the *Loa*.

There is a MS. of "La Guarda Cuidadosa," bearing the name of Lope de Vega, in the Biblioteca Nacional at Madrid, formerly in the library of the Duke of Ossuna. It likewise does not contain the *Loa*. It is written in a hand of the seventeenth century, the second act being in a different handwriting from the others. A comparison of this MS. with the printed editions enables us to correct the text in many places, and to clear up many passages that are otherwise unintelligible. To give but a few illustrations, taken at random: (The comparison is with the edition of Romanos [R.], 'Dramaticos Contemporaneos á Lope de Vega', vol. I, Madrid, 1887—'Bib. de Autores Españoles.')

Page 3, col. 3, R. has:

Nisea.—Buen suceso me promete.

Principe.—Pues para poderle haber
Importa mucho tener
Del médico buen consejo;
Y si es la buena intencion
Bastante para acertar
Podeisme el preso fiar
Como á vuestro confesor;
El mio, en igual cuidado,
La salud os buscará.

The MS. has:

Nisea.—Buen suceso me prometo.

Principe.—Pues para poderle haber, etc.
Bastante para sanar.
Podeisme el pulso fiar
Como á dotor de opinion;
Qu'el mio, en igual cuidado,
La salud os buscara.

Page 4, col. 1. R.:

Nisea.—Mientras vas á correr gamos
Correrme de espacio á mi.

Principe.—Si te afirma cuando digo
Lengua traidora, en celada
Me mate triadora espada
De mi mayor enemigo.

The MS. reads:

Nisea.—Mientras vas a correr gamos
Corresme despaçio a mi.

Principe.—Sino es verdad quanto digo
Señora mia, en celada, etc.

Page 4, col. 2. R.:

Nisea.—Pero en la eleccion que hiciere
Muera allí ya bien ó mal.

The MS.:

Nisea.—Pero en la eleccion que hiciere
Muera, elija bien ó mal.

Page 4, col. 3. R.:

Arsinda.—Con solo pastores rudos
Puede un alegre alegrarse.

The MS.:
Puede un triste alegrarse.

Page 4, col. 3. R.:

Nisea.—¡Ay cómo conoces mal
Arsinda la pena mia,
Pues si algo la templa oida
Es hallarme en lugar tal!

The MS. reads:

Pues si algo la templa oy dia
Es hallarme, etc.

Page 5, col. 2. R.:

Sileno.—Andémonos cansando;
Id á buscar una legua
Médico que ahorca un muerto.

The MS. has:

Médico que cura á un muerto.

Page 5. col. 2. R.:

Arsinda.— Señora, paso,
Disimula la ocasion
Y no demos ocasion
Para que se sepa el caso.

The MS. reads:

Disimula la pasion.

Page 5, col. 2. R.:

Ariadeno.—Señora, el amante fiel
Que te venia á buscar
Deste arte te viene á hablar
Porque vine yo con él.

The MS.:

Deste arte te llega á hallar, etc.

Page 9, col. 2. R.:

Florela.—Y sucediendo del amo
Dellos, la desgracia fuera,
Que haber movido pudiera
A compasion un diamante.

MS.:

Florela.—Y pues suceedió delante
Dellos la desgracia fiera,
Que haber mouido pudiera
A compasion un diamante.

There are quite a number of passages in the printed text that are either wanting or stricken out in the Ms. On the other hand, in at least three places, the missing lines of the text are supplied. For example, page 14, col. 3. R.:

Roberto.—Con el Principe desea
Acomodarse, pues puedes
* * * * * * * * * *

The MS. reads:

Roberto.—Con el Principe desea
Acomodarse.
Ariadeno.— Pues puedes,
[H]arasme dos mill merçedes
Mi remedio está en que sea.

Page 19, col. 2. R.:

Floreucio.— No hayas miedo
* * * * * * * * *

The MS.:

Florencio.— No hayas miedo
Que aunque usais de tanto enredo,
No á ofenderte vine aqui—

giving the necessary rhyme miedo: enredo.

Though there are many instances where the MS., presenting a different reading from the printed editions, the latter would be preferred, still the above examples will show the importance of the MS. for the reconstruction of the text.

Of the other play, unquestionably by Miguel Sanchez, "La Ysla Barbara", an analysis will be found in Schaeffer, 'Gesch. des Span. National Dramas', i, pp. 263–264. It was first printed, according to Schack, "Nachträge", p. 99, in 'Doce comedias de varias Autores, los titulos de las cuales van en la seguiente oja.' Con Licencia. Empresso en Tortosa en la Emprenta de Francisco Martorell. Año de 1638. The volume contains, among other plays, the following:

"El cerco de Tunez y ganada de la Goleta por el Emperador Carlos quinto, del Licenciado Sanchez, natural de Piedrahita."

"La Isla Barbara, de Lope de Vega."

"Segunda parte del Corsario Barbarroia y huerfano desterrado, del Licenciado Juan Sanchez, natural de Piedratrita."

Of the "Isla Barbara," here ascribed to Lope de Vega, there is a MS. in the Biblioteca Nacional, written in the first decade of the seventeenth century, in which the play is entitled: "La Ysla Barbara de Miguel Sanchez." It is written in a cramped and irregular hand, quite different from the flowing style of the ordinary copyist of that time, and has been revised by another hand, and portions stricken out here and there. Much of the first page is

almost obliterated, and is legible only with great difficulty. Each *Jornada* is paged separately, as in all these MS. *comedias*. The first *Jornada* extends to fol. 19; the second, from fol. 1 to fol. 16; the third, from fol. 1b to fol. 14, just about making up the *doce pliegos* of which the *comedia* generally consisted.[2]

The concluding verses are:

Vitelio.—Palabras vuestras en fin,
A que responder no açierto,
Y ansi es el medio mas çierto
Dar á la *Barbara* fin.

Here follow the licenses to perform:

'He visto por mandado del obispo mi señor la Comedia intitulada la isla barbara y no allo en ella cosa porque ne se deba representar. Dada en Mur[cia] veinte y cinco de henero de mil y seis y once años.

'DR. JUAN ANDRES DE LA CALLE.'

'Esta Comedia intitulada la isla Barbara se pode representar porque não veio nella cousa que seia contra os bonos costumes e tera primera (?) licença de ordinario. . . . . ?

'[Lisboa?] a 12 de Janro. 1614.
'da Cunha.'

During a stay in Madrid last spring (1892), I copied the MS. of "La Isla Barbara", and have since re-read it. Its general style and language strikingly resemble that of "La Guarda Cuidadosa", and are wholly different from that of Lope de Vega, who certainly did not write it. Schaeffer thus characterizes the plays of Sanchez:

"Sanchez' Stoffe sind etwas unwahrscheinlich und abenteuerlich, aber originell erfunden. Der Ideengang in denselben ist sehr eigenthümlich, die Sprache edel und maassvoll",

and he thinks that Sanchez owes the epithet 'divine' to the classical repose and purity of his style. The versification of "La Isla Barbara" is very graceful and flowing. With the exception of about one hundred lines at the beginning of the first act, which are written in *Octavas de arte mayor*, (a b a b a b c c), and a sonnet in the third act, the entire play is written in *redondillas* (abba).

The following passage from the second act will give an idea of the general style and language of the play. Ardenio has been sent by the Queen to kill secretly her rival, Nisida:

Nisida.—¿Qué tal mandola, cruel?
Ardenio.—Ya tu puedes adbertir
A que fin puedo mentir;
Soy te, Nisida, muy fiel.
Y no solo serlo quiero
Sino lo que puedo y oso. MS. yo so.
Serte tanbien piadoso.
Nisida.—¿De aqui, qué piedad espero?
¿Puedes dejar de hacer MS. açer.
Lo que tu rreyna te manda?
Justa ó ynjusta demanda,
fol. 8a. ¿Qué ay, sino obedeçer?
Sujeto, mi cuello ofrezco
A la muerte que desea,
Pero Dios y el mundo bea.
Que yo no se la merezco.
No solo no la ofendí
Mas antes mi coraçon,
Del rrey y su pretension
Se ofendia.
Ardenio.— Bien lo bí.
No ay que dar satisfaçion
A mí, que te he conoçido, MS. e.
Ya lo sé, mas no he podido MS. e.
Huir esta comision.
Nisida.—Bien sé, Ardenio, quanta fuerça
Tiene boluntad de rreyes
Que hacen degusto, leyes, MS. açen.
De las cuales nadie tuerça,
Ni tu has de torçer, acaba, MS. as3
Ejecuta la sentençia.
Ardenio.—Ya he dicho que su ynclemencia
Matarte en la mar mandaba;
Allá dentro habia de ser,
Y pues á tierra salí,
Y allí muerte no te dí,
Mudado he de pareçer.

[2] The following note on the ordinary dimensions of the *Comedia* of that time is taken from that excellent little book, 'La Comedia Espagnole du xviie siècle' par Alfred Morel-Fatio. Paris. Vieweg, 1885. p. 37, note 26:

"Douze *pliegos*, c'est-à-dire quarante-huit feuillets, du format in-quarto moyen, le *pliego* (nommé aussi duerno) se composant de quatre feuillets. Lope parle ailleurs (*Peregrino en su patria*, éd. de 1618), 'de cinquante hojas,' ce que revient à peu près au même. Douze cahiers ou quarante-huit feuillets, c'est en effet depuis Lope la dimension régulière et constante de la *comedia*. . . . . Ces douze cahiers s'intendent non du texte imprimé, mais du texte écrit, et en effet tel est généralement le volume des manuscrits de *comedias* que conservent nos bibliothèques." P. 38.

[3] The initial *h* is invariably omitted in the MS.

No soy tan de bronçe ó peña
Qu'á tal se ponga mi pecho,
Un triste biaje he hecho
Por do la piedad m'enseña,
Mi boluntad con dolida.
Ha lo traçado de suerte. MS. a lo t.
Que, ni bien te doy la muerte,
Ni bien te dejo con bida.
fol. 8b. Pues que te bengo á dejar MS. deje.
En aquesta tierra esquiba,
Adonde Nisida biba,
Te he benido á sepultar.
Bien sé que á morir te dejo
En aquesta ysla adonde
Ningun coraçon asconde.
Algun piadoso consejo;
La ysla barbara es,
Si la has oydo deçir,
Donde quedas á morir,
No puedo mas, ya lo bes.

Nisida.—Ardenio, amigo, bien beo
Qu'es muy piadoso tu çelo
Y ansi pido premio al çielo
Para tu onrrado deseo,
Matandome cual mandó,
La crueldad de aquel juez,
Acabarme de une bez
Y dejandome aqui, no.

Ardenio.—Nisida, aflijida, piensa
En hallar algun consuelo,
Que queda á cargo del çielo
Tu socorro y tu defensa:
Que sabemos si el ha sido,
Quien mobió mi coraçon
A esta piadosa yntençion
Ya socorrerte ha benido.

Nisida.—Bien sé del çielo fiar
Que del todo anparo biene,
Pero sé que es justo, y tiene
Mucho que me castigar;
Como con justiçia rreyna
Desta mi muerte le plugo,
Ya tomado por berdugo
La sinrraçon de la rreyna.

Ardenio.—Demos que sea desta suerte.
fol. 9a. Aunque en tí nunca hubo yerro,
Si él quiere darte destierro,
Para que quieres tu muerte.

Nisida.—Para que mi honrra quede
Con la muerte mas segura,
Qu'en aquesta tierra dura,
Quedar segura no puede.
Este bien de tí rreçiba,
Qu'es amistad mas probada
Darme sepoltura honrrada
Que desanpararme biba.
[4]Esta es la amistad mas cierta
Y lo que debes hacer,
Porque á *desterrar la muger *MS. destar.
O bien segura ó bien muerta.
Mira la amistad que debes
A mi padre, y es rraçon
Qu'en semejante ocasion
Ser honrrado amigo puedes.
Asegura su bejez
Con este rrigor piadoso
Siquiera, porque mi esposo
Pueda casarse otra bez.
Pues no le sirbe mi bida
No le enoje aqui do estoy,
Y pues muger no le soy,
Tener otra no le ynpida.
Descubrote este secreto,
De como ya estoy casada,
Porque beas cuan errada
Ba la rreyna en su conçeto.
fol. 9b. Porque quedara ofendido
Desta sospecha finigida,
! Ay Emilio, de mi bida!
Ya para sienpre perdido.

Ardenio.—¿Con Emilio estais casado?

Nisida.—¿Como? con Emilio, yo?
¿Quien esas nuebas te dió?

Ardenio.—¿Tieneos el color turbado?
¿No le acabais de nonbrar?

Nisida.—Hallome ella de tal suerte
Que quien hablo en mí, es la muerte;
Porque yo no puerdo hablar,
Pero ya que lo sabeis
De nuebo á esos pies me arrojo.

Ardenio.—Jente biene, alma, o me acojo,
De Dios anparado esteis. Base.

Nisida.—No hay quien amistad me guarde.
Como tu eres. caballero
Por una parte tan fiero,
Y por otra tan cobarde,
Que tengas pecho tan duro

4 This line and the seven following ones are stricken out in the MS.

Que mi boz no t'enternezca,
Y porque un hombre se ofrezca,
Busques la mar por seguro;
Benguenme de tí los bientos
Y con soplo rreçio y bario
Hagan tu biaje contrario
De lo que son tus yntentos,
Y sin consideraçion,
Por caminos mal seguros,
Den en peñascos mas duros
Que tu propio condiçion.

The subjoined scene, in which Vitelio finds his sister Nisida, upon the 'isla barbara,' immediately follows the passage quoted above.

Sale Vitelio vestido de barbaro.

fol. 10a. *Vitelio.*—O! si pudiese llegar
De modo que no me biesen,
Para que de mí no huyesen
Y yo los pudiese hablar;
Mas debieronme de ber
Esta jente, no lo entiendo,
Pues los honbres ban huyendo,
Y m'espera la muger.

Nisida.—¡Ay qué salbaje tan fiero!
Mas, ¿para qué es este estremo?
¿Para qué la muerte temo,
Si es la muerte la que quiero?
Pues todo falta su fé,
Y muestra contrario el fruto,
Quiça hallaré en este bruto
Lo que en un honbre no hallé.

Vitelio.—O yo traygo el seso oscuras,
O esta le hurto la cabeça,
O sacó naturaleça
De una estanpa dos figuras.

Nisida.—Amigo, ¿de qué te estrañas?
Llegue tu coraçon fiera,
Que ya beo por de fuera
Lo que seran tus entrañas;
Si á todos quita la vida
Açerca á mí, tus pisadas,
De quantas quitaste amadas, MS. quitas te a
Quita aquesta aborrecida.
No hay otro bien que te pida,
Apresta tu braço fuerte,
Pues la piedad de la muerte
Es quitar presto la bida.

Vitelio.—¡Balgame Dios,! ¿qué hay aqui?
¿Es mi hermana la que beo?
Ofendola si lo creo,
Y si no lo creo, á mí.

fol. 10b. Que si ella es, da rruin yndiçio,
Y si no ella, estoy loco,
Y el daño seria mas poco,
El estar yo sin juiçio.

Nisida.—¿No hablan en esta tierra,
O porqué no me rrespondes?
¿Porqué el rrostro de mí ascondes?
¿Es porqué algun bien m'ençierra?
¿Es porqué me rrepresenta,
La ymagen de un buen hermano
A quien me llebó un tirano
Y mi desbentura *aumenta? *MS. Ausenta.
Que eres su retrato fiel,
Y pareçesle de arte,
Que casi estoy por hablarte,
Como si hablara con él.
!Ay hermano de mis ojos!
!Ay mi señor! ¡ay mi amigo!
De mi ynosençia testigo,
Consuelo de mis enojos.
Bien sabes si guardo ley,
Y si en mi lealtad seençierra,
Pues la rreyna me destierra,
Celosa de mí y del rrey.
Mientras bos y el rrey ansentes,
Dió aquestas traças traydoras;
Hermano, ¿cómo no lloras?
¿Cómo mis males no sientes?
Mas ay! cómo ay pareçido (sic)
Que ya del sentir me alejo,
Pues como á hermano, me quejo
A un barbaro sin sentido.

Vitelio.—No os quejais, sino á un hermano,
Con rraçon de buestra pena
Abraçadme, hermana buena,
Llegue á mi ese pecho sano.

Nisida.—Ha! muerte, te pido yo,
¿Qué braços no te pedí?
Para que me maten, sí,
Mas para abraçarme, no.

Vitelio.—Nisida, ¿porqué huys
¿De Vitelio, os *desbiais? *MS. desbias
¿Porqué de mí os apartais,
Si á darme bida benis?
Qué¿ hay en bos tanta paçiençia
Que mi habla no os abona?
Creed mas á la persona

Que al bestido y apariençia.

Nisida.—Creerélo sí, ¿porqué no?
Que tengo ya que dudar
Si el cielo en tanto pesar
Tal consuelo me enbia,
Hermano del alma mia.

Vitelio.—Hermana de mis entrañas.

Concerning the other plays by one Sanchez or Juan Sanchez in the volume of *Comedias* (Tortosa, 1638) mentioned above, we have the opinion of Schaeffer that none of them were written by our author. There is a MS. in the National Library at Madrid, written in a peculiar hand, the letters long and vertical, by a copyist, probably of the last century, which is entitled 'El Cerco de Tunes y Gana de la Goleta por el Emperador Carlos Quinto.' This play, Schaeffer says, is entirely different from the one with the same title in the Tortosa volume. I have a copy of the Madrid MS. or rather of one of the Madrid MSS. for there are said to be two, though on inquiry, only one of them could be found. In my copy I find the following note:

"He mirado cuidadosamente la obra en la que segun La Barrera se han publicado el Cerco de Tunez de Miguel Sanchez y es inexacto esto: la comedia que con este titulo contiene es de Juan Sanchez; la he comparado con la que he copiado y es completamente distinta: la Isla Barbara la contiene el libro mencionado, pero la attribuye á Lope de Vega."

The MS. 'Cerco de Tunez' is quite worthless. It is decidedly a *Comedia de ruido*, of almost interminable length. It is called a *Comedia famosa* and the 'personas que hablan en ella' are as follows:

Marques del Basto.	Agustino.
Un legado del Papa.	Muley Hazen, Bey de Tunez.
Conde del Sarno.	Algunos Moros.
Alonso de Pita.	Aydino.
Aloyno.	Andres Ponce, Soldado.
Zafer, moro.	Dos Tudescos, Soldados.
General de Florencia.	Duque de Alba.
Andrea de Oria.	Barba roja
Don Louis.	Saleco.
Carlos Quinto.	Fátima, dama.
General de Nápoles.	Sinon, judio.
Federico.	

Tabaques.

PLIMERA JORNADA.

Suenan dentro ruido de salua con artilleria.

"Marinero. Amayna, que ya estamos en la tierra," etc.

After this short introduction of eight lines by a sailor, "Sale el Marques del Basto," and others, "y suenan ministriles, trompetas y atabales." The concluding lines of the play are:

Emperador.—Tiempo sera de partir;
Dejemos los blandos ocios,
Y vamos donde hemos de ir,
Que tengo muchos negocios
De importancia á que acudir.

Muley.—Parte, y el mundo sujeta.

Emperador.—Quedate, Rey, con Mahoma,
Pues es el Dios de tu seta.

Marinero.—Toca á leva.

Duque.— Esta es la toma
De Tunez y la Goleta.

Miguel Sanchez has been unhesitatingly classed among the followers of Lope de Vega by all writers on the Spanish drama, but a careful perusal of the two plays unquestionably his, proves to us conclusively that Sanchez was no imitator of Lope. In a very interesting review of Schaeffer's 'Geschichte des spanischen Nationaldramas,' in the *Deutsche Litteraturzeitung* for January 9th, 1892, Professor Baist accords to Miguel Sanchez his true position in the history of the Spanish drama. He says:

"Miguel Sanchez, den auch Schaeffer unter die Nachfolger Lope's einreiht, obwohl ihm der bedeutende stilistische Abstand nicht entgangen ist, muss als einer seiner Vorgänger bezeichnet werden; seine beiden erhaltenen Stücke sowol, wie die Ausdrücke, in welchen Lope selbst in der 3. Silva des Laurel de Apolo von ihm spricht, stellen das für mich ausser Zweifel. Von diesen Gesichtspunkten aus wird eine eingreifende Umgestaltung in der Darstellung des früheren Dramas notwendig, etc."

The plays of Miguel Sanchez well deserve a new and critical edition, based on such MSS. and early prints as are known, which the writer of this is preparing, and hopes at no very distant day to publish.

HUGO A. RENNERT.
University of Pennsylvania.

DR. EMERSON AND THE "GUIDE TO PRONUNCIATION."

THE remarks here offered have reference to the criticism, by Dr. O. F. Emerson, of the "Guide to Pronunciation" prefixed to the 'Webster's International Dictionary,' with my review of the same and his rejoinder, in MOD. LANG. NOTES for Jan., Apr., and Nov., 1892.

In treating of the vowels of a language in a thorough manner, the first thing to be done is to describe them as what they are in themselves, each in its own kind, independently of the graphic symbols used to represent them, and apart from their situation in particular words or syllabic combinations, and apart from variations they may undergo in quantity. As thus viewed, they are distinguished one from another by characteristic qualities perceived by the ear, and also by differences in the mode of formation by the organs.

Now we have, in Modern English, certain sounds which are customarily called "long vowels"; and certain others which are called "short vowels." And yet the so-called long, occurring as they sometimes do in unaccented syllables, become then actually short; as, the *e* in *legality* and the *o* in *oration*. The sound of the *e* is still specifically the same as in *legal;* and of the *o*, as in *oral*; though the shortening may cause a slight change of quality. The one is still called the long *e*; the other, the long *o*. It is also the case that the so-called "short vowles" are sometimes actually prolonged. The reason for the established use of the terms is that the so-called long are conceived as having a special congruity with long quantity; and the so-called short, with short quantity. In fact, the so-called long are capable of indefinite prolongation with ease and without change, while shortening beyond a certain degree brings with it a change of quality. On the other hand, any great prolongation of the so-called short tends strongly to what Dr. Rush calls a deformed pronunciation. The tendency of the one kind to actual length and of the other to actual shortness will, of course, take effect in the absence of contrary influences. It was perfectly proper to describe the one class of vowel sounds as "naturally long," and the other as "naturally short;" and it was quite in order to prepare the way, by such careful definition, for a clear understanding of the sense of the terms as employed in the sequel. If Dr. Emerson would have authority for this use of terms, he may find "naturally long" employed, if I mistake not, in the sense as above explained on page 73 of the first edition of Sweet's 'History of English Sounds;' also on page 78 of 'Französische Phonetik,' by Franz Beyer, an able and scholarly work, highly commended by Paul Passy and others. The same phrase is used by Smart, and probably by other orthoëpical authorities, and, indeed, may be found in Latin and Greek Grammars.*

The naturally "long" comprehend all the "narrow" (or "primary") vowels together with the diphthongs; the "naturally short" are identical with the "wide." The wide form which Mr. Sweet finds as the initial element in what he calls the English long *i* is not, either naturally or actually, a long sound. Franz Beyer, on page 12 of the work above-cited, says it is the case in many languages, and specially in the English and the North and the Middle German, but not in the French, that length and shortness run parallel with narrowness and width, so that long vowels are narrow and short are wide; giving, as examples from the German, *Biene, bin; Schule, Schuld; über, üppig;* and of the English, *feel, fill; pool, pull.* And Mr. Sweet says, on page 9 of the work cited above, and on page 30 of the larger work by the same title, that long vowels tend to narrowness and short vowels to wideness. The physiological ground of this correspondence is not far to seek. In producing the narrow, there is a firm pressure of the sides of the tongue against the opposite parts of the organs; and release of this pressure for the wide. This makes prolongation easy and natural for the one, and not so for the other.

*The terms "natural," etc., as applied to the quantity of vowels, have been, indeed, used with various significations: in some cases, inappropriately or superfluously, as it appears to me; in others, and this may be true of some of the instances above-cited, "original," or "originally" would express the meaning more fitly than "natural" or "naturally." By M. Beauzée, a leading French grammarian of the last century, the terms in question were defined as having reference to the physical laws that control the movements of the vocal organs, and tend to make certain sounds brief and certain others prolonged; which view is in full accordance with the explanation given in the "Guide to Pronunciation."

In proceeding to consider the sounds as associated with their symbols, it became necessary to distinguish from the several other sounds of each letter those which are properly called their "irregular long" and their "irregular short" sounds, and to direct attention to the established, phonetically abnormal, relationships between them, which stand forth as a singular and a prominent feature of the language. It is important to remember that the relations, just as we now have them, were involved in the old, the so-called English, rules for the pronunciation of Latin and Greek. Transmutation from the regular long to the regular short (or correlation between the two) may be observed in the Latin or Greek originals of English words; as, in *ăctus* compared with *āgens; redŭctio*, with *redūco; concŭssio*, with *concūtio; cĕssio*, with *cēdo*—or it may appear in the formation of a new English from one or more Latin or Greek words; as, in *rĕgicide* form *rex*, *rēgis;* or again, it may take place within the English itself; as, in *photŏgraphy* form *photōgraph*. In all the earlier words of the language that have come down to us, the vowel sounds as we now have them are, to a greater or less extent, a development from a different earlier pronunciation; and it is in this way we are to account for the existence of the abnormal relations here in question. We know that the English vowel letters had originally the old Roman sounds; though a careful examination of the course of subsequent change makes it evident that the long and the short must even then have assumed the different qualities which we now distinguish by the terms narrow and wide. The long and the short *a* have both moved forward; the long *a* to the mid-front-narrow position; the short *a* not so far, and only to low-front-wide. The long *e* has moved from mid-front to high-front; while the short *e*, as mid-front-wide, remains nearly if not exactly what it was. The long *i* has been changed by diphthongation, or *guna;* while the short *i*, as high-front-wide, remains nearly if not exactly what it was. The long *o* remains mid-back-narrow, usually with the "vanish" in a higher position; while the short *o* has dropped a step lower. The long *u* has undergone diphthongation; at a quite early period it may have been, and probably was, colored by French influence; while the short *u* has turned to a sound which I regard as of the mixed order, and which anyway has no direct relation to the long *u*. It has thus come about that the regular long and the regular short of the same letter are at present, in every instance, of a quite different quality. The difference is not a mere variation of narrow and wide: the two of each pair have come together from quite different positions of the organs. Yet they have become so associated by use and habit that to the common mind they seem to be the natural counterpart, each of the other. We have here a feature of the language that surely would demand attention in a Guide to Pronunciation.

The attempt of Dr. Emerson to defend the singular position which he had taken in regard to open and closed syllables is certainly lame, so far as the meaning can be understood. In such examples as *care*, *bare*, we find, applying the historical method, that the final *e* silent in this general class of words was originally sounded, thus making two syllables where we now have but one, and with the first of the two an open syllable. It was as having place in an open syllable that the sound of the vowel was determined; and the vowel has, in such words, remained long, not because but in spite of the fact that it now stands in a closed syllable. As for such examples as *hair*, *tear*, etc., the vowels in these were originally diphthongs, and therefore long, though in a closed syllable.

Dr. Emerson brings against the Dictionary, for discriminating between the vowel in *fern*, *bird*, etc., and that in *urn*, *word*, etc., the charge of setting up for a standard the opinion of orthoëpists in opposition to prevalent usage; though the paragraph which he quotes in part goes on to say, referring to the want of agreement in the pronunciation: "The unsettled usage makes such diversity allowable." The plan of the editors was not to dictate, or, except in clear cases, to lay down rules; but to state all the facts, or so far as by taking much pains they could ascertain them, both as regards present usage and the opinions of orthoëpists, and to leave every one, in view of these facts, to the guidance of his own judg-

rèndré a mésura qué parlavé en d'aquéla granda vèrita. È enbé toutés rémèrcian Dïou dé m'avudré tan miraculousamen présèrva, toutas las larma sé changèroun en joï nen faguèn una gran fèsta qué durè io jour è a la fin chacun prenguè soun parti jusqu'a Moussu Laourèn qué partiguè pèr Sèn Laourèn è iéou qué mé trouvavé tan fatiga prenguèré una candèla è m'anèré coucha è lou rèstan dé la famiia avan dé nen faïré aoutan, dounèroun un moucèl dé pan è caouc'aoulivas en d'un éstrangè qué sé trouvava aqui pèr èstré lou témouèn dé touta l'istouèra, è lou

gal cantè é la sournéta finiguè.

MORALA.

" Laisas lou moundé tranquilé
È surtou lous michan gèn
Pèrqué sé lous anas tracasa
Savès pa dé qué poou vous arriva."

SAMUEL J. BRUN.

Leland Stanford Junior Univ.

SPANISH DRAMA.

The Sentiment of honor in Calderón's Theatre.

IT is interesting to pursue the series of reasonings which Don Félix uses, even to fastidiousness, in order to support the sentiment of honor, without regard to the exacting sacrifices it imposes and the dire consequences it entails. The following dialogue between Doña Aurora and the youth will illustrate this point:

Aurora.—Pues, ¿qué disculpa teneis
Para olvidaros así
Hoy de mi *honor* y de mí?

Don Félix.—So que vos misma sabeis:
Tener dos competidores.

Aurora.—No es disculpa esa bastante,
No; que hasta hoy ningun amánte
Dejó el campo á sus temores.

Don Félix.—No es temor vil, el que fué temor noble.

And further on D. Félix, whose soul is a prey to love and jealousy, declares his readiness to surrender his lady to the mercy of the Prince:

Don Félix.—Pero, ¿qué es esto?
¿Qué pretendes? Qué procuras?

Aurora.—Defender así mi *honor*,
Aunque ponga el valor duda,
Que con esta espada puedo . . .
Mas no corta por ser tuya.

Don Félix.—Esgrime contra mi pecho,
La cuchilla, si procuras
Vengarte; mas dáme solo
Tiempo para una pregunta
Y respóndeme: ¿quisieras
Sin *honor* á un hombre?

Aurora.—Nunca le viera.

Don Félix.—Por merecerse
A tu casto amor le busca.

Aurora.—El entregarme, ¿era honor?

Don Félix.—Sí, que era obediencia justa.

The dénouement is happy, but this does not restrain the hero, dominated by the peculiar views which he held regarding honor, from a facile disposition to sacrifice the honor of a virgin and the cherished sentiments of her soul. This "man of honor" who has been offended feels an ardent desire for revenge and does not rest until he has satisfied his desire. In "El Purgatorio de San Patricio," Ludovico, who was slapped in the face by Filipo, expresses his indignation in an animated manner (Scene 3, Act i.):

Un tormento eterno
Una desdicha, una injuria,
Una pena y una furia
Desatada del infierno.
Ninguno para su gobierno
Me llegue á impedir señor,
La venganza, que el furor
Ni á la muerte est' sujeto,
Y no hay humano respeto
Qúe importe más que mi honor.

It is hard to imagine the web of subtleties in which some of Calderón's works abound, and to which were given the pompous name of sentiment of honor. In the play of intrigue, "Empeños de un acaso," D. Félix, with his mind full of anxiety and doubt, asks advice from Don Alonso respecting the two duels he has to fight, since he does not know which adversary he is to meet first.

Don Alonso.—Hablemos, don Félix, claro;
En el primer lance ¿ha habido
Algo que toque al *honor*?

Don Félix.—No, que ya os lo hubiera dicho.

Don Alonso.—Pues no siendo aquel primero
Empeño, empeño preciso
De *honor*, y el segundo sí
(Puesto que el segundo vino
De intento á desafiaros
Y el haberos atrevido
A esto, ya es caso de *honor*:
Y aunque es verdad que á lo mismo
Vino el otro, fué despues),
Así, D. Félix, os digo
Que, pues el caso no fué
De honor desde su principio,
El que se atrevió á llamaros,
Yá caso de honor lo hizo,
Y así debeis ir primero
Al segundo desafio.

The good man not only cares for his own honor but also for that of his relations and friends. Calderón's works offer numerous examples of this, but one may suffice. In the comedy, "Peor está que estaba" (Scene 1, Act i), the governor of Gaeta receives a mournful letter from his friend, D. Alonso, who tells him that his daughter has fled to join her lover, and says:

Mucho á sentir he llegado
Este infelice suceso
De don Alonso, y confieso
Que le estoy tan obligado
En acordarse de mí
En sus desdichas, que diera
Porque ampararse viniera
Este caballero aquí
Una rica joya; y juro
Al cielo que mi valor
Habia de dejar su *honor*
De toda opinion seguro,
Porque es muy grande el empeño,
En que un hombre á otro se dispone
De tales desdichas dueño.

Having given characteristic specimens of Calderón's acute powers of analysis, we may proceed to a consideration of the sentiment of honor as he expressed and embodied it in his works. We have met with various persons placed in different spheres of life, belonging to different classes of society, more or less actuated by the sentiment of honor. One type is wanting in our author's works: the mother. Calderón could express vigorous sentiments and lofty thoughts, but he lacked the sweeter accents with which to sing of the tenderness and love of a mother. The most salient types of his comedies are noblemen, strong, brave, endowed with great integrity of character, gallant, eager for glory, and above all, for honor,—and women who impress us as being very haughty, restless, debauched and stubborn as regards matters of honor. Seldom are we moved and stirred to tears. Calderón doubtless respected the mother too much to drag her into the arena of blood-thirsty men and women, or he left her out of his comedies in order not to spoil the dénouement of his plots in which the father and brother, in the desire to appease their offended honor, united their efforts to compel the woer to marry the girl, whether he cared for her or not. The prevailing idea in Calderón's comedies is to exalt and exaggerate the sentiment of honor above all other sentiments; love, jealousy, valor, friendship appear in second rank and as if bound to enhance and give lustre to the sentiment of honor. The father, the husband, the brother, the wife, the soldier, all entreat, threaten, fight and take revenge in order to redeem their honor, and they shun no sacrifice, no danger and no crime in order to achieve that purpose. All the characters in Calderón's theatre conquer their desires, quiet their passions and sacrifice their dearest interests to obtain the reparation of an offence or the rehabilitation of their honor. But Calderón's conception of honor was often directly at variance with that which religion and ethics sanction. He set himself the task of realizing a high ideal and as Don Eugenio de Ochoa says in his 'Tesoro del Teatro Español,' he wished to render homage and make sacrifices to the religion of his time, Honor, of which he attempted to be the apostle. All his *comedias de capa y espada* are so many expressions of that worship and idea.

Calderón conceived honor to be the moral character which results from a religious fulfilment of the duties which society imposes and public opinion sanctions. His characters not only suffer for their own and the faults of others, but for mere imaginative mistakes and often for utter nonsense. Man receives honor at his birth and he is to preserve it intact and defend it till he dies. Honor as it is here described disturbs and overwhelms the mind

of man, but Fabio in the comedy, "La Banda y la Flor," speaks thus:

Penas tengo, Señor, tengo honor,
Y lloro porque le tengo,
Que con pension tan cruel
El alma el honor recibe,
Que no vive bien quien vive
Ni con honor, ni sin él.

This idea of honor is the result of Calderón's making public opinion the supreme judge in matters of honor, before which he sacrificed other precious qualities of character, against even religious and moral commandments.

Entirely different views did Calderón entertain when he wrote his *autos sacramentales*. But he himself saw that his idea of honor was wrong; as, when he says in "Pintor de su deshonra" (Scene 3, Act iii):

Malhaya el primero amen
Que hizo ley tan rigurosa;
Poco del honor sabia
El legislador tirano,
Que puso en agena mano
Mi opinion y no en la mia.
¡Que á otro mi honor se sujete
Y sea (¡oh, injusta ley traidora!)
La afrenta de quien la llora,
Y no de quien la comete!
¿Mi fama ha de ser honrosa
Cómplice al mal y no al bien?
¡Malhaya el primero, amen,
Que hizo ley tan rigurosa!
¿El honor que nace mio,
Esclavo de otro? Eso no;
¡Y que me condene yo,
Por el ageno albedrío!
¿Cómo bárbaro consiente
El mundo este infame rito?
Donde no hay culpa, ¿hay delito?
Siendo otro el delincuente
¡Que á mí el castigo me den,
¡Malhaya el primero, amen,
Que hizo ley tan rigurosa!

Such protests against the tyrannical laws which public opinion imposes are frequent in Calderón's drama, as, for instance, when D. Juan says in "El Maestro de danzar" (Scene 6, Act ii):

¡Oh, tirana ley, severa,
De que el más honrado, culpas
Que no comete, padezca!
¡Quién te borrará del mundo,
O ya que questo no pueda,
Al honor y á la malicia
Les trocará las materias
Del vidrio y el bronce, haciendo
Que el honor de bronce fuera,
Y la malicia de vidrio!

In the tragic comedy "A secreto agravio, secreta venganza" (Scene 3, Act i) D. Juan de Silva says:

¡Oh tirano error
De los hombres ¡oh vil ley
Del mundo! ¡Que una razon,
O que una sinrazon pueda
Manchar el altivo honor
Tantos años adquirido,
Y que la antigna opinion
De honrado quede postrada
A lo fácil de una voz;
Que el honor siendo un diamante
Pueda un frágil soplo (¡ay, Dios!)
Abrasarle y consumirle,
Y que siendo su explendor
Más que el sol puro, un allento,
Sirva de nube á este sol.

And in the eighth scene of the first act of "La devocion de la cruz" Crucio says:

¿Qué ley culpa á un inocente?
¿Qué opinion á un libre agravio
Miente otra vez; que no es
Deshonra, sino desgracia.
Bueno es que en leyes de *honor*
Le comprenda tanta infamia
Al Mercurio que le roba
Como al Argos que le guarda.

In spite of the spirited declarations which these characters make, they allow themselves to be ruled by the very opinions which they detest. Thus, in "El Pintor de su deshonra" as well as in "La devocion de la cruz" and "A secreto agravio, secreta venganza," they shed their blood in expiation of the insults they have inflicted on others. Calderón solves the problem in a peculiar manner, as we learn from the way in which he speaks of the pernicious customs regarding matters of honor. In "A secreto agravio, secreta vanganza" (Scene 6, Act iii) he says:

Yo no basto á reducirlas
(Con tal condicion vivimos),
Yo mismo para vengarme,
No para enmendarlas vivo.

All the characters in Calderón's comedies take revenge, if immediate satisfaction be not offered, or the reparation of a wrong be impossible. D. Gutierre in "El médico de su honra" says at the end of the play, before the king himself and calling upon him as a witness:

Los que de mi oficio tratan,
Ponen, señor, á las puertas
Un escudo de sus armas,

Trato en *honor*, y así pongo
Mi mano en sangre bañada
A la puerta; que el *honor*
Con sangre, señor, se lava.

Even the chambermaid and lady clamor angrily for vengeance and blood to wash away the stain upon their honor, and, as Tamar says in "En los cabellos de Absalon," nothing can wipe out the stain, except

Sangre sí, que es buen jabón!

The high place conceded to the sentiment of honor, constituting it the mainspring of human action, is noble and exalted. In "El Purgatorio de San Patricio" (Scene 2, Act i) Ludovico says:

Porque es la última bajeza
A que llega el más vil pecho,
Poner en venta el honor,
Y poner el gusto á precio.

And in "La Dama Duende" (Scene 12, Act ii),

Donde el *honor* es lo más
Todo lo demás es ménos.

Calderón declares that honor should not humiliate itself before, nor surrender to any other power on earth, a sentiment expressed in strong terms in "Amor, honor y poder," and in "Saber del bien y del mal." But to subordinate honor to pernicious laws sanctioned by a corrupt public opinion, to worship this sentiment of honor like an idol, is to derange the mind, to undermine the essential principles of ethics and the social fabric. Revenge and bloodshed do not re-establish blemished honor, nor do they make good an insult but rather engender new crimes.

The cases are rare indeed where tarnished honor can be purged without shedding blood, and these are the cases of the maiden who had to yield to force, and that of another girl who was surprised in an affectionate tête-à-tête with her lover. Both maidens become wives, and so the affairs end peaceably. The poet has not distinguished the cases in which innocent levity played a part, from those in which the maiden has deliberately despoiled herself of her virtue, and he represents the father and brother as striving at every cost to appease public opinion by compelling the lover to marry the girl, no regard being had to his character or whether he really loves her or not. This mode of estimating honor is very common with Calderón and highly characteristic of the time in which he lived.

A. W. HERDLER.

Princeton College.

GERMANIC PHILOLOGY.

Grundriss der Germanischen Philologie, unter Mitwirkung von K. von Amira, W. Arndt, O. Behaghel, A. Brandl, H. Jellinghaus, K. Th. von Inama-Sternegg, Kr. Kålund, Fr. Kauffmann, F. Kluge, R. Kögel, R. von Liliencron, K. Luick, A. Lundell, J. Meier, E. Mogk, A. Noreen, J. Schipper, H. Schück, A. Schultz, Th. Siebs, E. Sievers, B. Symons, F. Vogt, Ph. Wegener, J. te Winkel, J. Wright, herausgegeben von Hermann Paul, ord. Professor der deutschen Sprache und Literatur an der Universität Freiburg i. B.—1. Lieferung. Mit einer Tafel. Strassburg: Karl J. Trübner. 1889, 256 pp. 8vo.

II.—GESCHICHTE DER PHILOLOGIE.

DIE Geschichte der germanischen Philologie darzustellen war auf der einen Seite eine leichte, auf der andern Seite eine recht schwierige Aufgabe. Wir besitzen für den grösseren Teil der germanischen Philologie—von der Zeit der Reformation bis zum Ende der sechziger Iahre unseres Jahrhunderts—eine vorzügliche Darstellung in R. v. Raumer's bekanntem Buche.[1] Sodann hat Scherer die Wirksamkeit J. Grimm's im Zusammenhange mit der Entwickelung der germanischen Philologie in unübertrefflicher Weise geschildert.[2] In soweit war die Bahn geebnet. Bemerken wir ausdrücklich, dass Paul sich nicht begnügt hat, einen Auszug aus Raumer und Scherer zu geben oder nur die inzwischen erschienenen Schriften zur Geschichte der germanistischen Studien nachzutragen. Bei einem Philologen, der so selbständig denkt und in seinem Fache so gut bewandert ist, wie

1 R. v. Raumer, Geschichte der Germanischen Philologie vorzugsweise in Deutschland. München 1870.

2 W. Scherer, Jacob Grimm. 2. Aufl. Berlin, 1885. Diese, kleine Schrift gehört zu Scherer's vollendetsten Werken. Sie ist überhaupt nach Form und Inhalt eine der besten deutschen Biographien.

Paul, ist es selbstverständlich, dass er über die Entwickelung seiner Wissenschaft sein eigenes Urteil hat, nicht nur den Ansichten andrer folgt. Die Schwierigkeiten lagen besonders in der Darstellung der letzten Epoche der germanischen Philologie, deren Anfang ich mit Paul in das Jahr 1868 setze. Mehr als ein Geschichtschreiber hat erklärt, dass es streng genommen unmöglich sei, die Gegenwart geschichtlich darzustellen. In der germanischen Philologie kommt hinzu, dass die Jünger dieser Wissenschaft, in Deutschland wenigstens, seit dem Kampfe um das Nibelungenlied oder die Nibelungenlieder sich ziemlich scharf in zwei Lager geschieden haben. Spielen dabei auch die Nibelungen jetzt nicht mehr dieselbe Rolle wie früher, so ist doch die Spaltung bestehen geblieben. Nehmen wir hinzu, dass Paul selbst von jeher zu den entschiedenen Vertretern der einen Richtung gehört, und diese Richtung selbst wesentlich beeinflusst und teilweise in neue Bahnen gelenkt hat, so wird es begreiflich werden, wenn bei dem Versuche, eine Geschichte der germanischen Philologie in der Gegenwart zu schreiben, gerade für ihn die Gefahr nahe lag, aus dem ruhigen Fahrwasser geschichtlicher Objectivität von subjectiven Strömungen fortgerissen zu werden. Gewisse Anschauungen und Vorurteile, Neigungen und Abneigungen, von denen er sich nicht frei machen konnte, haben ihm nur zu oft die Feder geführt. Das tritt z. B. in auffälliger Weise in der Beurteilung Scherer's S. 99f. und 119 hervor. Ich habe keineswegs darauf gerechnet, bei Paul eine enthusiastische Würdigung Scherer's zu finden, bin vielmehr gerne bereit, den Umstand in Anschlag zu bringen, dass der wissenschaftliche Meinungsaustausch zwischen Scherer und ihm in der Regel polemischer Art gewesen ist. Aber die Charakterzeichnung, welche Paul entwirft, ist dunkler gehalten, als ich sie selbst bei einem langjährigen Gegner Scherer's erwartet hätte. Man vergleiche Paul's Darstellung mit dem Nachrufe Erich Schmidt's im Goethe-Jahrbuch Bd. 9 S. 249–262 ff., oder mit einem der vielen Nekrologe (z. B. von Bechtel, W. Dilthey, Burdach, H. Grimm, Heinzel, Hewett, Martin, Joh. Schmidt, R. M. Werner), welche Erich Schmidt dort verzeichnet, oder jetzt mit dem vortrefflichen, von Eduard Schröder verfassten Artikel im 31. Bande der Allgemeinen deutschen Biographie (1890): man wird finden, dass Paul mit seiner ungünstigen Auffassung der literarischen Persönlichkeit Scherer's im Gegensatze zu allen andern steht; dass er der Einzige ist, welchem sich jede Lichtseite in Scherer's Beanlagung und Wirksamkeit in eine Schattenseite verwandelt. Allerdings erweckt Paul's Darstellung den Eindruck, dass er Scherer nicht aus speciellem Groll oder aus Schulhass, sondern im Interesse der Wissenschaft tadelt, damit

"der Nutzen der reichen Anregungen, die von ihm ausgegangen sind, nicht durch den Schaden, den irreleitende Hypothesen stiften können, aufgewogen werde" (S. 99).

Aber war es zu diesem Zwecke nötig zu behaupten, Scherer sei nicht dazu gelangt, "ein ausgereiftes und abgeschlossenes wissenschaftliches Werk zu schaffen"? Ich denke, auch ein Gegner Scherer's müsste seine Geschichte der deutschen Litteratur als ein wissenschaftliches, reifes und abgeschlossenes Werk anerkennen, auch wenn er in der Nibelungenfrage und vielleicht in mancher andren Frage andrer Meinung ist. Ebenso anfechtbar aber, wie diese absprechende Äusserung, ist fast jeder Satz in der Charakteristik, welche Paul von Scherer zu geben versucht hat.—Ein andres Urteil, das mir zeigt, wie wenig es Paul gelingt, den Vertretern andrer Richtungen gerecht zu werden, und wie weit wir noch von einer Einigung in Fragen der Geschichte und Methode unsrer Wissenschaft entfernt sind, betrifft Fick's Vergleichendes Wörterbuch. Der urgermanische Teil in Fick's Wörterbuch, welcher zuerst in der 2. Aufl. vom J. 1871, dann in erweiterter Form im dritten Bande der 3. Aufl. (1874) erschien, hat für die germanische Philologie eine Bedeutung, welche über die einer blossen Sammlung des altgermanischen Wortschatzes weit hinaus geht. Das Verdienst Fick's liegt vor allem darin, dass er die reconstruierende Methode zuerst in umfassender Weise in die germanische Sprachwissenschaft eingeführt hat.[3] Er ist der erste, welcher es unternom-

[3] Ich bitte hiermit meinen Aufsatz "Über Fick's Vergl. Wörterbuch" im American Journal of Philology Bd. 12 (1891) S. 263 ff. zu vergleichen.

men hat, den urgermanischen Wortschatz systematisch wiederherzustellen; bestimmte Grundsätze zu finden, nach denen sich entscheiden lässt, ob ein Wort der urgermanischen Epoche angehört; ferner die Grundsätze festzustellen, nach denen die Lautform der urgermanischen Wörter anzusetzen ist. Ein erster Versuch, die Worte einer Sprache, die bis dahin unberührt vergraben lag, wieder ins Dasein zu rufen, wird immer auf einige Nachsicht rechnen dürfen[4] Über die Grundsätze, nach denen zu entscheiden ist, ob ein germanisches Wort aus urgermanischer Zeit stammt, herscht auch heute noch keine Übereinstimmung. Fick hatte—mit Schleicher—eine Scheidung des Germanischen in Nordisch und Deutsch angenommen und demgemäss diejenigen Worte, welche er in beiden Abteilungen nachweisen konnte, dem germanischen zugewiesen. Beim Abschlusse der 3. Aufl. seines Wörterbuches (Bd. 2 S. 794) erklärte er aber, dass er, hätte er die Arbeit noch einmal zu machen, jedenfalls die besser begründete Scheidung Müllenhoff's in Ost- und Westgermanisch zu Grunde legen würde. Müllenhoff's Ansicht wird jetzt wol von den meisten Germanisten geteilt; andere halten auch jetzt noch Schleicher's Ansicht aufrecht. Vom Standpunkte der Wellentheorie J. Schmidt's aus kann man die eine Ansicht annehmen, ohne die andre völlig zu verwerfen. Eine Einigung ist in diesen Fragen auch jetzt noch nicht erzielt und war es noch weniger damals, als Fick die vorige (3.) Auflage seines Wörterbuches schrieb. Im Einzelnen lässt sich an den von Fick aufgestellten Grundformen gewiss manches aussetzen. Fick selbst ist sicher nicht der Meinung gewesen, seine Arbeit sei von Irrtümern frei oder nicht der Weiterbildung fähig. Er hat die im Jahre 1871 von ihm gegebene Darstellung nach drei Jahren in eine durchaus verschiedene Form gegossen. Er hat zwei Jahre später (Bd. ii S. 792 ff.) viele Berichtigungen und Nachträge zu der umgearbeiteten Auflage veröffentlicht. Seitdem sind bis zum Erscheinen der ersten Lieferung von Paul's Grundriss dreizehn Jahre vergangen, in welchen gerade auf dem Felde, welches Fick zu bebauen angefangen hat, viel gearbeitet ist. "Fehler" in Fick's Grundformen und in dem von Fick benutzten Material zu finden ist heute leicht. Ein unparteiischer Geschichtschreiber aber sollte Fick's Werk und den Fortschritt, welcher in seiner Betrachtungsweise liegt, nicht nach dem Standpunkte unsrer heutigen Kenntniss beurteilen, sondern nach dem Standpunkte der germanischen Philologie zu der Zeit, als das Wörterbuch erschien. Er sollte ferner von der Höhe der Gegenwart nicht nur auf Fick's "Fehler" herabblicken, sondern auch der Anregung und der Fortschritte gedenken, welche Etymologie und Grammatik in ihren Anschauungen und ihrer Methode dem Werke Fick's verdanken. Besonders sollte in einem Grundrisse, der in das Studium der Germanischen Philologie einführen will, auf den Wert der Reconstruction von Grundformen hingewiesen werden, sowie auf die Bedeutung, welche Fick's Wörterbuch dadurch gewonnen hat, dass es den gemeingerman. Wortschatz systematisch auf Grundformen zurückführte. Dies war um so wünschenswerter, als Anfänger, für die doch der Grundriss in erster Linie bestimmt ist, in der Regel zu unerfahren sein werden, um die Eigenart des Fickschen Werkes gegenüber den nach Art der Schullexika oder Fremdwörterbücher angelegten etymologischen Wörterbüchern zu würdigen. Sehen wir, wie Paul diese Anforderungen erfüllt. Er charakterisiert den urgermanischen Teil von Fick's Wörterbuch mit den kurzen Worten (S. 129):

"Darin ist auch der Versuch gemacht, den gemeingermanischen Wortschatz zusammenzustellen, aber nicht nach richtigen Grundsatzen und mit Einmischung vieler Fehler."

Um dies unfreundliche, absprechende Urteil zu verstehen, müssen wir uns wol erinnern, dass Fick sich mehrfach (z. B. Gött. gel. Anz. 1881, S. 1418 ff. und 1883, S. 584) gegen die Principien der von Paul und seinen Freunden vertretenen Richtung ausgesprochen hat. Paul hielt es unter diesen Umständen wahrscheinlich für seine Pflicht, dem Schaden, welcher durch Fick's Ansichten der Wissenschaft erwachsen könne, entgegen zu wirken. In dieser wohlwollenden Absicht übersah er

4 Es gilt auch hier, was F. A. Wolf (Prolegomena p. clxviii) in andrem Zusammenhange bemerkt:

"Primi conatus, tales res ad praeceptionem artis revocandi, adeo sunt difficiles, ut summis ingeniis in iis labi liceat, quae uno saeculo post vix tirones impune nesciant."

die bahnbrechende Bedeutung des Fickschen Werkes und den Einfluss, welchen Fick's Vorbild allmählich auch auf die Methode der junggrammatischen Schule (man denke nur an die vielen beiläufigen Reconstructionen urgermanischer Wörter in Kluge's Etymologischem Wörterbuch) gewonnen hat.[5]

Auch sonst bin ich oft genug in der Lage, dem Urteile Paul's in Bezug auf die Geschichte der germanischen Philologie seit Lachmann und die Geschichte der vergleichenden Grammatik seit Schleicher nicht beistimmen zu können. Alle Fälle dieser Art zu verzeichnen und meine abweichende Auffassung Paul gegenüber zu begründen, würde mehr Zeit und Raum erfordern, als mir für diese Anzeige zu Gebote steht. Ich beschränke mich darauf, nur noch dies und jenes beispielshalber zu besprechen.

Die Geschichte der neueren vergleichenden Grammatik wird von Paul (S. 121–123) nur bis zum Jahre 1876 näher betrachtet. Mit den beiden Aufsätzen Brugmann's im 9. Bde. von Curtius' Studien schliesst er ab, um für die folgende Zeit nur noch eine Reihe von Namen zu erwähnen. Man sieht aber nicht recht, weshalb dem Leser genauere Auskunft über die Arbeiten seit dem Jahre 1876 vorenthalten wird. Es hätten sich viele wol ganz besonders für die jüngsten Fortschritte in der vergleichenden Grammatik interessiert. Allerdings mangelte es im Jahre 1889 an einer umfassenden Vorarbeit für die geschichtliche Betrachtung der letzteren Jahre, und vielleicht war es Paul nicht möglich, hier aus eigenen Mitteln genügende Auskunft zu geben. Was immer Paul's Gründe gewesen sein mögen, über die jüngste Zeit so kurz hinwegzugehen und sie so zu sagen als einen Anhang zu Brugmann's Untersuchungen zu betrachten, die "einen gänzlichen Umschwung in den Anschauungen über den idg. Vocalismus hervorriefen":[6] der Recensent kann sich begnügen, darauf hinzuweisen, dass jetzt in Bechtel's vortrefflichem Buche "Die Hauptprobleme der indogermanischen Lautlehre seit Schleicher" (Göttingen, 1892) für die wichtigsten Fragen der Lautlehre—und beiläufig auch der Wortbildungs- und Formenlehre—eine Darstellung vorliegt, welche die Geschichte der vergleichenden

5 Die genannte Stelle ist nicht die einzige, an welcher Fick bei Paul zu kurz kommt; z. B. ist Fick's Schrift über die griechischen Personennamen, die den Nachweis führt, dass das germanische System der "Vollnamen" und "Kurznamen" aus der arischen Ursprache stammt und eine geordnete Übersicht der altgermanischen Namen gibt, in der Literatur S. 129 übergangen. Nach Paul's Meinung ist auf diesem Gebiete nicht zusammenhängend und methodisch gearbeitet.

6 Dem gegenüber niegt Brugmann dazu, die Fortschritte der neueren Sprachwissenschaft in erster Linie aus der Verbindung der Detailforschung mit der Sprachphilosophie, die wir nach seiner Meinung vornehmlich Paul verdanken, herzuleiten. Wie ein artiger Fangball fliegt so das Verdienst um Begründung einer neuen Epoche zwischen Paul und Brugmann hin und her. Beide sind offenbar der Meinung, nur im Interesse der Wissenschaft und der Lernenden zu handeln. Vielleicht wäre es aber dem Lernenden auch nützlich, zu erfahren, dass diese Auffassung mehrfach (z. B. in Bezzenb. Beitr. 11, 237 ff.) Widerspruch erfahren hat. Ich meinerseits glaube nach wie vor, dass wir das neue Vocalsystem nicht den Untersuchungen eines oder zweiter Gelehrten oder einer einzigen Schule, sondern der gemeinsamen Arbeit mehrerer Schulen oder, wenn man will, Richtungen und einer beträchtlichen Anzahl von Forschern verdanken. Der Fortschritt der sogenannten "vergleichenden Grammatik," genauer der historisch-vergleichenden Sprachforschung (im Unterschiede von der allgemein-vergleichenden Grammatik) beruht nach meiner Meinung 1. darauf, dass die Reconstruction der vorhistorischen Epochen seit Schleicher und Fick immer nachhaltiger betrieben ist, und dass die Methode der Reconstruction (die beiläufig bemerkt, in Paul's Principien der Sprachgeschichte nicht zur Sprache kommt) immer mehr an Sicherheit und Feinheit gewonnen hat; 2. auf der engeren Verbindung der vergleichenden Forschung mit der Philologie der einzelnen Sprachen, und zwar nicht nur in der Grammatik, sondern auch in der Textkritik, Metrik, Inschriftenkunde, Literaturgeschichte, Altertumskunde. Je genauer ein Sprachforscher mit den Ergebnissen und der Methode der Philologie namentlich in denjenigen Epochen welche unmittelbar an die vorhistorische Zeit grenzen, bekannt ist, um so mehr Aussicht hat er, förderliche Resultate zu gewinnen; 3. Einen gewissen Anteil an den neueren Resultaten mag man auch der Sprachphysiologie und Sprachphilosophie zugestehen. Doch wird von vielen namentlich die Bedeutung der letzteren überschätzt. Die meisten Lehren der sprachlichen Principienwissenschaft sind unmittelbare Abstractionen aus den Ergebnissen und der Methode der historisch-vergleichenden Grammatik. Sie existierten in letzterer bereits und wirkten als Beispiele für die Methode, ehe sie zu einem System zusammengestellt wurden. Die Ansicht z. B., dass die Analogie im Sprachleben eine grössere Rolle spiele, als man früher annahm, stammt nicht aus der Psychologie, sondern ist ein Resultat der historischen Grammatik, das sich zuerst bei der Erforschung der slavischen, germanischen, romanischen Sprachen herausstellte, dann aus der sogenannten neueren Philologie auf die klassische und indische Philologie übertragen ist. Die eifrigen Vertreter der Principienwissenschaft nehmen der historisch-vergleichenden Sprachforschung ihren Korb mit Früchten ab, sortieren die Früchte und reichen den Korb mit der Bemerkung zurück, wir könnten erst bei ihnen lernen, was eine Frucht sei und wie sich Früchte gewinnen lassen.

Grammatik bis zur Gegenwart führt und auch dem Germanisten reichlichere und richtigere Auskunft gibt, als der Abschnitt in Paul's Geschichte, mit dem wir uns hier beschäftigen. Man beachte z. B., wie Paul das Palatalgesetz—das allerdings nicht in der junggrammatischen Schule gefunden ist—mit Stillschweigen übergeht. Es wird nach seiner Darstellung scheinen, als gehöre dies Gesetz in die "lange Reihe von Arbeiten" (S. 123), welche auf Verner und Brugmann folgten. Und doch ist das Umgekehrte der Fall: *Brugmann's Nasalis sonans ist erst mit Hülfe einer Erkenntniss gewonnen, welche ihrerseits dem Palatalgesetze verdankt wird.* Verner liess auf seinen bekannten, in die Entwickelung der germanischen und der vergleichenden Grammatik tief eingreifenden Aufsatz "Eine Ausnahme der ersten Lautverschiebung" unmittelbar einen zweiten kürzeren Aufsatz "Zur Ablautfrage" (KZ. 23, 131 ff.) folgen. Der letztere schliesst mit den Worten:

"Dieser Umstand .... führt entschieden zu der Annahme, dass .... diese *Zweiteilung des a* mindestens für das Germ. eine ursprüngliche war. Ob sie aber ihre Motive in früheren Sprachumständen hat oder bis in die indogermanische Periode hinaufreicht, das ist eine Frage, die einer näheren Untersuchung wert ist."

Aus Verner's eignen Mitteilungen (Literar. Centralblatt, 1886, Sp. 1707 ff.) entnehmen wir, dass der letztere Satz einen Hinweis auf das Palatalgesetz enthält. Auf Grund des Palatalgesetzes[7] war Verner zu der Ansicht gelangt, dass die im Germanischen vorliegende "Zweiteilung des *a*" aus der arischen Ursprache stamme. Seiner Ansicht nach sollte sich an seinen zweiten Aufsatz eine Abhandlung Thomsen's anschliessen, die es sich zur Aufgabe machte, aus den indoiranischen Palatalen den Beweis für die ursprüngliche Mehrheit der *a*-Laute zu erbringen. Bekanntlich knüpfen nun aber Osthoff's Aufsatz im 3. Bde von Paul u. Braune's Beiträgen und Brugmann's Arbeiten im 9. Bde von Curtius' Studien gerade an den Schlussatz in Verner's zweitem Aufsatze an. Das junggrammatische a^1 und a^2 ist in letzter Linie durch das Palatalgesetz hervorgerufen, wenn auch weder Osthoff noch Brugmann zu der Zeit, wo sie ihre Aufsätze veröffentlichten, das Palatalgesetz selbst bekannt war.

Die Müllenhoff-Curtius'sche Theorie von der germeineuropäischen Existenz des *e*-Lautes, die einen der wesentlichsten Fortschritte in der vergleichenden Lautlehre bildet und für die heutige Ansicht von der gemeinarischen Existenz des *e* die nächste Vorstufe bildet, finde ich in Paul's Geschichte nirgends erwähnt. Er beachtet überhaupt die almähliche Ausbildung der heutigen Auffassung des Vocalismus zu wenig und reicht schliesslich allgemeinen Grundsätzen da die Palme, wo historische Thatsachen den Sieg erfochten haben. Man gewinnt aus seiner Darlegung den Eindruck, die älteren Sprachforscher (die Männer der "alten Methode") hätten besonders darin gefehlt, dass sie verschiedene Behandlung des gleichen Lautes ohne ersichtlichen Grund annehmen; sobald diese Anschauung überwunden war, hätten wir die neue Methode und damit das neue Vocalsystem erhalten. Merkwürdig nur, dass wir trotzdem alle auch heute noch in vielen Fällen verschiedene Behandlung desselben Lautes in einem und demselben Dialekte ohne ersichtlichen *grammatischen* Grund zulassen. Z. B. in nhd. *keck*, *kommen*, *Köder*, *Kot* mimmt jedermann ohne Bedenken Wandel desselben *qu* in *k* an, welches in *Quecksilber*, *quellen*, *Qual* als *qu* weiter besteht. Stehen wir also alle noch auf dem Boden der "alten Methode"? Es wäre um die Ergebnisse der neueren Sprachwissenschaft schlecht bestellt, wenn sie keine bessere Stütze hätten, als den Satz von der Ausnahmslosigkeit der Lautgesetze, und wenn sie mit diesem Satze ständ-

[7] Dass das Palatalgesetz auf den Schultern des Vernerschen Gesetzes stehe, wie neulich Möller in der Zeitschr. f. dt. Philologie, Bd. 25, S. 367 annimmt, ist nicht richtig. Daraus, dass Verner dem Problem der Palatale erst näher getreten ist, nachdem er sein Accentgesetz gefunden hatte, folgt kein unmittelbarer Zusammenhang der beiden Theorien. Aus Verner's eigenen Worten lässt sich schliessen, dass ihm bei der Untersuchung der Palatale Ascoli's Resultate mindestens ebenso förderlich waren, wie das germanische Accentgesetz. Ferner ergibt sich aus Verner's Darstellung, dass Thomsen das Palatalgesetz in einer Zeit gefunden hat, wo ihm Verner's Gesetz noch nicht bekannt war. Es sei mir erlaubt, hinzuzufügen, dass mir zu der Zeit, wo ich das Palatalgesetz fand (Sommer, 1876), zwar das 1. Haft des 23. Bdes der Kuhnschen Zeitschrift mit Hübschmann's Aufsatz über die Stellung des Armenischen, aber noch nicht das 2. Heft jenes Bandes mit Verner's beiden Aufsätzen vorlag.

en und fielen. Die Theorie der Spaltung des *a*- Lautes in europäisches *a*, *e*, *i*, ist aufgegeben, seit man im Indischen und Iranischen die Spuren des ursprünglichen *e* nachgewiesen hat und seit man erkannt hat, dass *o* als Ablaut zu *e*, nicht zu *a* gehört, dass also die Annahme eines ursprünglichen *o* mit der des ursprünglichen *e* Hand in Hand geht. Was Paul "neue Methode" nennt, ist eine veränderte Anschauung wesentlicher Fragen der indogermanischen Sprachgeschichte, die sich auf eine Reihe neuer historischer Einzelbeobachtungen und Entdeckungen stützt, deren Ergebnisse allerdings die Methode der historischen Sprachforschung erheblich beeinflussen. Ich brauche dies im Einzelnen nicht weiter auszuführen, sondern kann auf Bechtel's vorhin genannte Schrift verweisen, in welcher klar und sachgemäss dargestellt ist, wie die historische Sprachforschung Schritt für Schritt zu der heutigen Auffassung gelangt ist.

HERMANN COLLITZ.

Bryn Mawr College.

GERMANIC ORIGINS.

Germanic Origins. A Study in Primitive Culture. By FRANCIS B. GUMMERE, Ph. D., Professor of English in Haverford, College. New York: Charles Scribner's Sons, 1892. 8vo, pp. viii, 490.

THIS is no cheap and servile compilation, but perhaps the most comprehensive work in its own field which has been done in our country. It is a delicate and difficult task to deduce from the intricate complex of modern customs, laws and beliefs among the Germanic peoples, those whose roots strike down into a common antiquity. Many popular and presumably ancient customs are reported only in recent years. To be sure, the much-debated Tacitus is ever with us, a writer has the solid work of such investigators as Grimm and Müllenhoff as a basis for his conclusions, and the new 'Grundriss' of Paul has systematized a great amount of material, but to bring out of many conflicting and obscure testimonies, a clear and attractive presentation of the original German character, demands an intimate and sympathetic knowledge of the original sources, and a mastery of the voluminous writings of the many scholars who have labored in this field, joined to independent judgment and fineness of literary touch,—and these, in short, are the qualities which Professor Gummere has brought to his task. Of course the outlines have to be broad, but the generalizations arrived at are firm-grounded and instructive. We see our "typical ancestor" in his redeeming qualities and his vices, and get a fairly definite idea of the genius of his customs and laws. Not without some degree of conscious pride does one find here delineated that ancestry which made bravery in war and unswerving loyalty to obligation its highest ethical ideals, and cowardice and treachery the unspeakable offences. Our Germanic peoples need no Lion Monument, with its *Helvetiorum fidei ac virtuti*, to tell the world what have ever been their two chief virtues. We catch, to be sure, other pretty clear glimpses of a less ideal ancestor, with an unlovely heathen predilection for horse-flesh, not yet free from his Indo-European legacy of human sacrifice and horrible dedications of victims, an ancestor who was not unacquainted with the exposure of infants and cruel treatment of the aged, and whose love and wooing of woman are some degree from the romantic stage. The existence of slavery, with its adjacent barbarities, the voluntary death of wives at the funeral of their husbands, the prominence which stealing always played in social life (not sufficiently brought out by our author), add no roseate glow to the picture, but belong to our legitimate knowledge of "the rock whence we are hewn, and the pit whence we are digged." In arriving at conclusions, there is no lack of candor, or shirking the task involved, and in this handling of what is so often refractory material, the writer shows himself a true "lore-smith," who is not inferior to the demands of his craft. Prof. Gummere's charm of sprightly and sparkling style is altogether commendable, and is in grateful contrast to the "bright" ineptitudes of a certain manual of literature with which one is familiar. The erudition which impresses one is, after all, concealed, and has been absorbed, assimilated, and made the writer's own. A wealth of allusion is used without ostentation.

The book is informed throughout with an element which makes one feel that it was written on American soil; New Jersey and the Table Lands of Asia, Gregory of Tours and Whittier encounter one another in pleasing association. The day is still to be hoped for which shall fully recognize the fact (so brilliantly taught by our Lowell!) that a severe and minute scholar can at the same time be the possessor of an effective literary style. What is better in its way than this:

"This German woman, who doubtless had a plenty of rough household virtues, with her vigorous barn-yard brood of children, passed into history as a sort of Cornelia or Lucretia, ruling an ideal family, where the daughters all look rosy and firm of flesh, and spin, and sing ballads about Arminius, with a shy, downward look when a certain brave young warrior of the next village is mentioned in domestic conversation, and where the sons hurl lances and speak tumultuous truth" (p. 135)?

For compactness of phrase we commend, "Barley had for the German three distinct merits: it grew quickly, needed little care, and furnished an intoxicating drink" (p. 130); with a proper warmth the writer speaks of "that bit of historical horse-play, the theory of a *jus primae noctis*" (p. 287). We encounter also a generous enthusiasm for the great workers in the Germanic field, with which one is hardly prone to quarrel, even when it makes original with Grimm (p. 382) the inevitable suggestion of resemblance between the interior of a Gothic church and a forest. (Compare this passage relating to Cologne Cathedral, from Georg Forster's 'Ansichten vom Niederrhein etc. im April, Mai und Juni 1790':

"In ungeheurer Länge stehen die Gruppen schlanker Säulen da, wie die Bäume eines uralten Forstes; nur am höchsten Gipfel sind sie in eine Krone von Aesten gespalten, die sich mit ihren Nachbarn in spitzen Bogen wölbt, und dem Auge, das ihnen folgen will, fast unerreichbar ist").

The general guardedness of statement is particularly grateful in a field which has suffered above all from loose and imaginative generalizations. A fair inference from the statement on p. 3 in regard to the beginnings of rhyme in Anglo-Saxon Poetry, would be that rhymed form, "the romantic element" in our modern versification, owes something to what passes for rhyme in early Anglo-Saxon monuments. There is certainly nothing particularly original or ultimate in the rhyme-facts which we meet in Old English, or Norse, or Keltic, and it has all very little bearing upon our historical poetical forms, whose line of descent ought not to be confused with occurrences whose influence has quite passed away. There is too much tendency to deduce laws where they do not prevail. End-rhyme is not a native feature in Anglo-Saxon Poetry, on Kluge's admission. As to sectional, grammatical, and suffix rhyme, the facts collected bear but little weight, and they played a small part in the English consciousness. Much of that which Kluge brings together (*Beiträge*, ix, 422ff.) may be set down to accidental coincidences (the number of separate vowel-sounds is not so great as to surprise us when they occasionally agree) and other facts are sufficiently explained by the alliterative principle. Certain necessary consequences of the laws of embellishment naturally lead into rhyme, and make the latter a part of poetic technique. These were at work in classic Latin times, as shown by Wilhelm Grimm,[1] but their full development is shown in late Latin, Norse, Arabic and Chinese, for instance, and no one would think of connecting all these. The rhymed and numbered Latin church hymn is a thoroughly established fact by the fifth century, and its diffusion and potency throughout the centers of learning fully accounts for the fixity of rhymed and accented verse in the literatures of Europe. The more elaborate developments of form have to be considered with especial reference to Provence and the north of France, if we have not also to reckon with Arabic influence through the Moors in Spain upon the Provençal poets in the fuller establishment of rhymed form,—as stoutly maintained by Sir William Jones, Draper, and Coppée. This is far enough from being admitted by modern scholarship, but offers some inviting suggestions for fundamental investigation. Some acknowledgement is also due the Arab-Moors in the development of our fruits and vegetables (p. 51). There is not sufficient discrimination in the ambiguous term "mark," which

1 'Abh. d. Berl. Akad.,' 1851, pp. 627-686.

is used in close collocation to mean the old "border" (p. 54) and the more mediæval "common" (p. 50, cf. Stubbs 'Const. Hist.,' 19).

Much good translation from 'Beowulf' is given; perhaps occasionally its word-for-word fidelity to the original makes it about as hard for the average reader to construe as the latter would have been. The versions from the 'Nibelungenlied' are not in all respects fortunate. Why the younger, monotonous modification of the Nibelungen-strophe has held so largely the field against the original, with its irregular and lightly-balanced modulations, and its refluent *Langzeile* at the end of the fourth line, like the rolling out of an augmented breaker after a succession of minor surges, has never been sufficiently clear. The Nibelungen-strophe bears something the same relation to Uhland's favorite measure, that a symphonic movement, played with imagination, does to a popular march. Likewise is it to be regretted that the normal feminine ending of the first half-verse is ignored in two consecutive stanzas (p. 303) in favor of a form which it would be difficult to establish. In reading the chapters on the Worship of the Dead, of Nature, and of the Gods (xii-xiv), there is a feeling that there is some intermixture of material. A fuller account of the celebration of the great heathen feasts would have been gratefully received. Usener's important discussion of Christmas seems not to have been made use of. More care might have been employed in reading the proof of Latin quotations. *Utuntur* (Tac. 'Germ.' 5) appears wrongly as a subjunctive (p. 213); on p. 442 *his* is printed for *hos*, and *cremebant* for *cremabant*. Naturally many more or less interesting parallels are suggested by the material brought forward, yet there can be, on the whole, only praise for the self-restrained and judicious manner in which Gummere has exercised his duty of selecting. He well maintains, for instance (p. 134), that the dignity of woman and her share in her husband's state, though largely due to church and chivalry, is not entirely without grounds in a remoter past. There is, of course, much quotable material from the lower grades of old German literature illustrating many cases of the manifest determination of the wife to have the mastery, which could properly have been alluded to. In the citation of the burial of horse and chariot with the dead chieftain (p. 318), there might be a possible appropriateness in comparing the burning of a life-sized horse and cart, made of framework and paper, with the dead in China; no sight is more familiar on the streets of Peking. The general sacredness and portentousness of the *wagon* and its parts in Germanic belief would repay further study, by the way. As to the potency of the dead in this life (p. 353) there is an undoubted survival into modern times in the burglar's tradition that a candle held in a dead hand renders one invisible. Grimm ('D. M.,' "Aberglaube," 849) records the belief that a night robbery is made safe by leaning against the house-door a stolen *leichenmass*, whatever that may precisely signify. The calling of a troll by name at once suggests Grimm's household legend of *Rumpelstilzchen*. Further cases of burial of living animals (p. 463 ff.) can be cited. Compare the belief in the Chemnitz region that permanent fair weather is secured by immuring a living cock, or that of the Harz, that a blind dog buried alive inside the stable door has beneficial results upon the cow ('D. M.,' 755). Certain essential features of primitive Germanic character could have been made more of: hospitality, generosity, the childish admiration of hoarded wealth in its most concrete forms, melancholy, the absence of wit (replaced by blunt blustering),—these are some things which offer an abundance of material above what seems to have been used. However, the book stands on its solid merits, and shows us again and again how little we can interpret the spirit of our own literature and history (or, indeed, even our most deeply-grained personal practices and superstitions) merely in the light of modern times. After all, national character must be developed along the line of manifest national adaptation. Felix Dahn well says in his recent autobiography (2, 40 ff.):

Die Menschheit erscheint nur in den geschichtlichen Völkern, und die richtige Unterordnung des Einzelnen unter diese Allgemeinheit geschieht *nur* durch den innigsten Zusammenschluss mit je der Besonderheit des Einzelnen. . . Also ist der Patriotismus nicht

ein 'barbarisches Vorurtheil' (Goethe), sondern die gesunde, die berechtigte Bethätigung des Individualismus gegenüber einerseits der zerfahrenen 'Allmenschheit,' dieser verkehrten Luftspiegelung des Wirklichen, andrerseits der Selbstsucht des nur seine nichtige Person liebenden Einzelnen. . . Der richtige Ausdruck des Kosmopolitismus ist der Politismus, das richtige Weltbürgerthum ist der Statsbürgerthum, und die richtige begeisterte, hingebende, im Tod sich aufopfernde Liebe zur Menschheit ist die begeisterte, hingebende, im Tod sich opfernde Liebe zum eignen Volk.

From this point of view, Prof. Gummere's work may be regarded as a real contribution to our heritage from the primitive days of our race. The book is, on the whole, our best commentary on Tacitus, and ought to be in the hands of every student of the 'Germania,' as well as in our public libraries. It is to be hoped that the author will undertake a similar service for later periods.

JAMES TAFT HATFIELD.

Northwestern University.

LITTÉRATURE FRANÇAISE.

Les Prosateurs français du xix. siècle by C. FONTAINE, B. L., L. D. New York: W.R. Jenkins. 1892. pp. ii, 378.

Extraits choisis des œuvres de François Coppée by GEO. CASTEGNIER, B. ès S. New York: W. R. Jenkins. 1892. pp. 177.

APRÈS avoir consacré un volume aux poètes français du dix-neuvième siècle, M.C. Fontaine aborde maintenant les prosateurs. On peut considérer le dix-neuvième siècle comme le siècle le plus riche et le plus fécond de la littérature française, surtout sous le rapport de la prose. C'est le siècle des rénovations littéraires, et chacune de ces rénovations a donné naissance à des chefs-d'œuvre destinés à perpétuer la mémoire des lettres françaises au même titre que les grandes œuvres du siècle classique. De l'avénement de Chateaubriand à la mort d'Ernest Renan, d'innombrables prosateurs ont contribué, dans les genres les plus divers, à donner à la prose française ce degré d'excellence qui lui est propre. Tous ces prosateurs ne pouvaient trouver place dans un recueil aussi limité que celui que nous avons sous les yeux. De là cet embarras de choix qui parfois constitue une tâche assez ardue. Le choix s'imposant, M. C. Fontaine a cru devoir donner la place d'honneur aux écrivains de la présente génération et laisser de côté des écrivains d'une éminence incontestée: Madame de Staël, Joseph de Maistre, Augustin Thierry, Guizot, Thiers, Michelet, Henri Beyle. En faveur de quelques uns de ces écrivains nous eussions probablement exclu Jean Rameau, Gustave Droz, Paul Arène, en compagnie de quelques autres; et cependant quoi de plus gracieux que "Le fifre rouge" ou de mieux raconté que "Le jour de l'an en famille"; et puis on a voulu nous donner *du nouveau*, ce à quoi il serait peut-être injuste de trouver à redire.

Il était sans doute inévitable que dans un recueil de la nature de celui-ci M. C. Fontaine ne prêtât çà et là le flanc à la critique; cependant l'utilité et l'excellence de ce volume sont, à notre avis, hors de cause, et ceux qui feuilletteront les pages des 'Prosateurs' trouveront que la devise placée en tête, *Prosunt et delectant*, est d'une réalisation assez générale.—L'individualité de certains écrivains n'a pas, ce nous semble, tout le relief qu'il eût été assez facile de lui donner. "L'exilé," par exemple, nous montre le Lamennais de la dernière heure, plongeant à corps perdu dans le gouffre des doctrines révolutionnaires, l'homme des ressentiments et des colères démocratiques. Ce n'est là qu'une demi-personnalité de l'illustre breton. Ajoutez-y un autre passage dans lequel apparaisse Lamennais combattant la philosophie du dix-huitième siècle, prenant en main la défense de la religion et se montrant plus papiste que le pape lui-même, la pleine lumière se fait alors et nous saisissons les deux phases de la vie de ce génie orgueilleux. La même observation pourrait s'appliquer à George Sand. Puisque la critique s'accorde à diviser l'œuvre de cet auteur en trois parties et qu'elle rattache chacune de ces parties à une série d'événements qui imprimèrent à la personnalité de George Sand un cachet nouveau, ne serait-ce pas un avantage que d'extraire de son œuvre trois passages marqués chacun de ce cachet nouveau. On allègerait aussi la tâche du lecteur qui essaye de pénétrer l'esprit d'une littérature et d'arri-

ver à une juste conception de l'individualité littéraire d'un auteur.—Lorsqu'un extrait est incomplet, il est bon de le faire précéder d'une explication pour en faciliter l'intelligence et nouer ainsi le fil de la narration. En cela on ne saurait apporter trop de lucidité. L'explication qui précède "Les funérailles d'Atala" produit une fausse impression; Atala avala le fatal breuvage pendant l'orage, alors qu'elle sentait fléchir sa résolution, non après la rencontre que Chactas et elle firent du père Aubry.

Dans sa notice biographique sur Victor Hugo, M. C. Fontaine se laisse aller à un enthousiasme intempestif. Victor Hugo, nous assure-t-il, a laissé un nom pur de tout reproche et qui sera dans l'histoire synonyme de vertu et de philanthropie. Il n'en est pas tout à fait ainsi. M. Edmond Biré, écrivain sans doute peu enclin à l'hugolâtrie, mais au fond d'une grande impartialité, après avoir compulsé maint carton, interrogé maint document nous a abondamment prouvé que Victor Hugo avait eu toutes les petitesses des grands hommes, montrant parfois une délicatesse de procédé fort douteuse, s'abaissant aux mesquineries de la rancune et payant assez mal de retour la franche et loyale amitié de Dumas. Laissons de côté la philanthropie de Victor Hugo. Le grand poète, certes, ne manquait pas d'instincts généreux. Mais en quoi le nom de Victor Hugo sera-t-il synonyme de vertu? Victor Hugo n'a-t-il pas, d'après l'expression de Sainte-Beuve, brisé l'unité domestique quand, oubliant ses devoirs d'époux et de père, il adressa ses hommages a Mlle. Juliette et célébra sa *Dalila* dans les *Chants du crépuscule*. Nous condamnons hautement la tendance qui consiste à dénigrer les grands hommes, à relever chacune de leurs fautes, à écouter avec plaisir, comme le "Neveu de Rameau," quelque trait de leur vie privée qui les dégrade, mais nous n'admettons pas non plus qu'on aille chercher la vertu là où elle n'est pas.

Tant que M. C. Fontaine continuera à nous donner des livres de classe faits avec goût et discrétion ce sera un plaisir de leur accorder un gracieux accueil.

Après quelques mots d'introduction sur la vie et les œuvres de François Coppée, M. Castegnier nous donne d'abord en prose six extraits choisis. "Un accident" nous transporte dans un de ces quartiers populaires de Paris où la pauvre humanité se trouve souvent acculée entre la misère et le vice. "Le remplaçant" c'est l'enfant des rues, sans soutien, en proie à la misère, ne trouvant dans la société qu'une marâtre et s'acheminant vers le bagne, étape par étape, et comme poussé par une sinistre destinée. "La mort volontaire" nous montre, dans un milieu différent, un drame qui par le réalisme et la force de description ne le cède en rien au drame précédent., En prêtant tant d'héroïsme à François Leturc et au poète Miraz, M. Coppée sort peut-être un peu de la réalité, et cependant, sous les détails qui servent de cadre à cet héroïsme, qui ne sent palpiter les entrailles mêmes de la vie moderne dans ses deux manifestations les plus désastreuses.

"Le morceau de pain" nous décrit la vie d'un enfant trouvé, d'un jeune soldat baptisé légitime par la balle de l'ennemi. Encore un qui a eu à souffrir des bizarreries de la destinée et des injustices de la société. Toute sa vie il a eu faim et la patrie elle-même a dû lui rationner un misérable morceau de pain. Les deux derniers extraits "Mon ami meurtrier" et "Les vices du capitaine" forment contraste avec les quatre premiers. Ils sont remplis du plus grand charme et reposent délicieusement notre esprit. M. Castegnier n'aurait pu faire un meilleur choix de la prose de M. Coppée. La partie poétique comprenant cinq extraits commence par l'éternelle "Grève des forgerons." Dans "La veillée" nous avons une sublime leçon d'humanité. Le talent poétique de M. Coppée a été analysé par de fins critiques. Nous savons de quelle virtuosité notre poète est capable. Ajoutons qu'en prose comme en vers son individualité littéraire reste à peu près la même. En poésie sa sensibilité est peut-être plus délicate mais perd d'autant en naturel.

Un mot au sujet des notes. Vu le caractère populaire de la langue de François Coppée, on y rencontre plus d'une difficulté de traduction. M. Castegnier semble avoir triomphé de toutes ces difficultés, ses notes sont excellentes, empiétant peut-être un peu trop sur

le dictionnaire, mais chaque éditeur a sans doute le droit de décider lui même de son système d'annotation.—Un point de différence cependant. A la page 38 M. Castegnier traduit le mot *ordinaire* par 'inferior claret.' M. Castegnier conviendra que "deux de pain" "six de vin" le tout poussé d'un "petit noir" constituent un dîner par trop "à la rigueur." "Un bouillon légumes" et "un bœuf nature," voilà ce qui composait, même chez la princesse Chocolawska, un "ordinaire à trente centimes."

Jos. A. Fontaine.

Bryn Mawr College.

GERMAN FOLK-SONGS.

Deutsche Volkslieder. A Selection from German Folk-songs. Edited with introduction and notes by Horatio Stevens White, Professor of the German Language and Literature in Cornell University. New York and London: G. P. Putnam's Sons, 1892. 16 mo, pp. x, 324. [Illustrated.]

Appearing as volume 38 in the series of *Knickerbocker Nuggets*, this book perhaps more than any of its predecessors therein, has a right to its place under the definition of nugget as "a diminutive mass of precious metal." Yet one is tempted to criticise the application of this word and definition to this collection. Diminutive it is indeed in proportion to the great total of treasure of this sort, in which Germany is so rich; but the word "mass" does not fit a selection so carefully made and arranged; precious certainly, but then how hard is here the word metal! Voices, flowers, seeds—these seem much more apt; voices, whose melody delights, and which put the true poetic spirit into sympathetic vibrations; flowers, in which the life of the people has expanded into beauty, but which have also developed into fruits and seeds, to nourish, impregnate and quicken countless poetic souls. How un-nuggetlike, finally, the artistic, finished exterior and the daintiness of appearance without and within.

As the series, so also this volume is intended for the general reader. This aim has, of course, determined primarily the character of the selection and the mode of treatment in the introduction and notes. Yet the more special student of German literature or of popular poetry, finds his needs also considered in no small measure. Both the general reader and the special student are well served by Professor White's broad and sound scholarship, his wise judgment, his sane and delicate literary taste.

The keynote of the quality last-mentioned is struck at once in the brief Preface where the Volkslied is characterized succinctly, yet vividly:

"Without recognized authorship, with no effort to be preserved, it wells spontaneously from the heart of the people, echoing with utter and artless simplicity their loves and fears and superstitions, the joys and woes of their pastimes and occupations, and the fervor of their devotions." "The Volkslied is without a definite drift," .... it "is commonly free from finish and often without conscious point, yet frequently full of a rustic melody which haunts the memory like strains of weird witch music." "The Volkslied is neither moral nor immoral; unless perchance any faithful chronicle may be so designated."

"To us in America the Volkslied seems almost an alien or unnatural growth; ..... save by legacy from across the water we have no fireside heritage of humble or fantastic lore that links us to a vanishing past of homely thought, and of unfailing faith in myth and marvel." "A difference indeed exists [that is between the Volkslied and the perfected Lieder of Goethe, Bürger, Heine and numberless others]. It is the contrast between the luxuriant disorder of nature intentionally and joyously careless, and the studied elegance of a cultivated landscape." The collection is "presented on the whole as not an unfair illustration of the untrammeled, although crude, poetic utterances of the German folk."

With all of which we heartily agree, excepting the use of the word "crude" in the last sentence.

After the Preface follow, pages 1-271, the selected Lieder in a text normalized and modernized as far as possible in orthography. Seven groups are made: Liebeslieder, Legenden und Erzählungen, Geistliche Lieder, Berufslieder, Soldaten und Kriegslieder, Studentenlieder, Kinderlieder. The Lieder are numbered consecutively up to one hundred and thirteen, although the total number of individual poems must be about one hundred and twenty, since in a few instances several similar songs are put under one number. The

fullest groups are, as might be expected, those of love, legend and narrative, of war. The representative nature of the selection is evident from these titles of "Legenden" inserted: Lied vom alten Hildebrand, Tannhäuser, Lohengrin, Tell und sein Kind, Doktor Faust, Der Rattenfänger von Hameln, St. Katharina, Die schöne Agnese, Der Herr von Falkenstein.

The Introduction, on pages 275-290, treats practically and suggestively of the limits and nature of the Volkslied,—of the appearance of Volkslieder in German literature,—of collections of Volkslieder; it ends with a short list of the principal published collections and of the notable treatises on the subject. The editor here states that

"In the present collection no lyrics by known authors have been consciously included, if an occasional historical ballad or student song be excepted, the retention of which seemed justified by the characteristics of the division to which it belongs. This principle of selection has, therefore, excluded many songs which have won their way to the popular heart and have there permanently established their sway."

There is a note of caution in the sentence:

"The decay of the Volkslied apparently sets in with the universal decay of so much that was promising in German social and intellectual life with the close of the great international struggle of the seventeenth century."

Must we not go back earlier than this and perhaps into the sixteenth century for the beginnings of this decline?

The Notes, pages 293-319 "are designed merely to elucidate certain difficulties in understanding the text, and to afford an occasional clue for further inquiry or investigation." This statement rests more on the editor's modesty than on the facts of the case. The notes are indeed in refreshing contrast with the prolixity and aimlessness in which some editors indulge, but they are to the point, pithy, judicious. The characterizations of the songs, often in single epithets or in phrases of but three or four words, now original and again quoted, are peculiarly apt, while the references to the literature of the subject are very frequent and helpful.

An Index of First Lines concludes the volume. It would doubtless be of interest to many also to have mentioned the source or sources of the numerous illustrations. The plan of the series seems not to admit the introduction of music.

All who have the honor of German literature at heart must be grateful to the editor and the publishers for this excellent and beautiful illustration of that form of literature in which the Germans have no peers, if account be taken of both quality and quantity. What other literature has such a multitude of Volkslieder of the highest excellence and variety? What other literature has such a multitude of short lyric poems of the highest excellence and variety, springing from the conscious production of individual poets? In the place of other argument let this notice end with a few quotations bearing on the influence of the Volkslied and on these two questions.

Max von Waldberg 'Goethe und das Volkslied,' p. 3;

"Mehr als einmal ist auch die dahinsterbende und abgestorbene Kunstpoesie durch das Versenken in den lautern Quell der Volksdichtung zu erneutem Leben erwacht, und wie in der nordischen Ballade so ist auch in der Dichtung den erstarrenden Resten ehemaligen Lebens durch die Berührung mit dem frischen Gewässer der Volksdichtung Jugendkraft und Lebensfähigkeit zugeführt worden."

Max Koch, 'Arnim, Klemens und Bettina Brentano, J. Görres,' i, p. lxix:

"Die deutsche Lyrik des 19. Jahrhunderts, aber nicht die deutsche allein, steht in ihrem grössten und besten Teile unter dem bestimmenden Einflusse des "Wunderhorns."

Karl Hillebrand, 'German Thought from the Seven Years War to Goethe's Death,' pp. 126-7:

"Germany owes the revival of the *lied* or song entirely to Herder and to his "Stimmen der Völker." When we read the verses which Goethe wrote at Leipzig before meeting with Herder, we may well be permitted to doubt whether Germany would have ever possessed those unrivalled pearls, his little songs of love, addressed to Friederike and Lili if he had not known him."

Wilhelm Scherer, 'Geschichte der dt. Litt.' pp. 642-3:

"Indessen offenbarte sich zunächst in den ersten Decennien unseres Jahrhunderts mindestens auf dem Gebiete der Lyrik ein Reichthum der Individualitäten und der Stile, der Stoffe und der Formen, eine Tiefe und Macht der Wirkungen, von der packenden Rede, welche die Massen aufwühlt, bis zu den zar-

testen Lauten einsamer Klage, bei denen sympathische Seelen erbeben, eine wundervolle Fähigkeit des mannigfaltigsten Ausdruckes in den verschiedensten Sphären, hinter welcher die Leistungen des Minnesanges weit zurückstehen und womit sich keine Epoche in der Geschichte der Poesie irgend eines anderen Volkes entfernt vergleichen lässt: die Lyrik Goethes und seiner Nachfolger ist die höchste Stufe, welche die Lyrik überhaupt bis jetzt erstiegen hat."

ARTHUR H. PALMER.

Yale University.

RHETORIC.

The Outlines of Rhetoric for Schools and Colleges, by J. H. GILMORE, A. M., Professor of Logic, Rhetoric and English in the University of Rochester. Boston and New York: Leach, Shewell & Sanborn, 1891.

Macaulay's Essay on Warren Hastings: Edited to Illustrate the laws of Rhetoric and Composition, by ALEXANDER MACKIE, M.A. London: Longmans, Green & Company. 1892.

IN these two books, the study of Rhetoric is approached from entirely different points of view.

"To the study of Rhetorical precepts", says Prof. Gilmore (p. 12), "in their abstract form, attention is especially directed by Rhetorical text-books; and it is this object that our present course of study has immediately in view. The study of Rhetorical precepts in their concrete embodiment,—that is, the study of literary models,—will, if one is wise, be kept up throughout life."

Prof. Gilmore's book is intended only as a brief outline to be amplified and illustrated by the teacher. The principles are very succinctly stated and the definitions are clear and ample. As a syllabus for an extended series of lectures on the different divisions of Rhetoric, this book would be more suitable than as a text-book proper. Had part of the space given to the Figures of Speech been devoted to the principles of the Paragraph—a subject not even alluded to—the author's work would have been more in line with the recent advances in Rhetorical study.

Of Mr. Mackie's edition one can hardly speak too highly, in point of plan or detail. The Foot-notes give all necessary explanations of Macaulay's frequent allusions, while the Critical Notes proper are reserved for the end of the essay. Every teacher of Rhetoric will appreciate this arrangement.

The Critical Notes, occupying a hundred pages, are designed to illustrate the principles of Rhetoric in general, and to emphasize the peculiarities of Macaulay's style.

"The secret of Macaulay's charm," says Prof. Earle ('English Prose', p. 91), "lies, not, as has been imagined, in his pointed antithesis, or in his balanced periods (for these, if they have their attraction, have also undoubtedly their elements of repulsion), but in his masterly command of the Paragraph."

Whether this is an extreme view or not, it is undoubtedly true that the most suggestive and satisfactory method of approaching the study of Macaulay's style and thought is through the study of his Paragraph structure. This, by implication at least, is Mr. Mackie's view; and, while many of his tentative improvements in Macaulay's style seem far from felicitous, the student will be all the more benefited by weighing the alternative modes of expression and deciding for himself.

C. ALPHONSO SMITH.

Johns Hopkins University.

CORRESPONDENCE.

GOTHIC EMENDATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Professor Hart's emendation of Mark iv, 5, offered in the last issue of the NOTES, is untenable, as far as I can see. The reading he proposes does not only require us to admit a rather improbable **diupa*, but it also involves the impossibility of accepting the personal pronoun *izos* in the function of a definite article. *þizos* would, of course, be the required form.

Moreover, it seems to me that the passage in question scarcely stands in need of any emendation. Professor Hart says that he fails to see "why *haban* should govern the accusative in vv. 4 and 6 and the genitive in v. 5." An indisputable reason for this difference I do not see either. But the difference in the construction of the three passages in Greek is to

my mind not without importance. In both verse 4 and 6, γῆν and ῥίζαν occur as direct objects, while in v. 5, we have the descriptive genitive γῆς depending on βάθος. Thus there certainly is something in the construction of v. 5, that could have suggested to the translator the use of a partitive genitive; while in vv. 4 and 6 nothing of the kind is to be found.

The genitive *diupaizos airþos* is, therefore, far less surprising than the use of *hairdeis* in Matt. ix, 36; for there it was in no way suggested by the Greek construction: πρόβατα οὐχ ἔχοντα ποιμένα. And yet Professor Hart seems to find no great difficulty in the explanation of the construction of this last passage; and Bernhardt in his Vulfila edition merely makes the following note:

"eigentümliche anwendung des teilungsgenitivs, vergleichbar dem französischen *des brebis qui n'ont pas de pasteur*. Vergl. meine abhandlung in Zacher's Zeitschrift, bd. ii, p. 292 ff."

To this article, which perhaps would throw further light on the subject, I unfortunately do not have access.

I may add that Heyne, on p. 426 of the eighth edition, gives the following general rule which would apply to both the passages quoted:

'Ein weiterer häufiger gebrauch des genitivs als object findet da statt, wo nicht so sehr das ganze, sondern nur ein unbestimmter teil desselben gemeint ist, was im Deutschen meist ohne artikel oder durch *von* gegeben wird, besonders bei *haban* und *wisan* mit der negation.'

A. R. HOHLFELD.
Vanderbilt University.

Schulze's 'Gotisches Glossar' cites a number of indisputable examples of the use of the partitive genitive after *ni*, while Bernhardt's article above referred to proves that this construction occurs even without the negation. See also Grimm's 'Grammatik' 4, 961.

H. C. G. v. JAGEMANN.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—When on reading Mr. Strunk's emendation, I consulted my copy of Balg's 'Syntax,' I found Apelt's interpolation recorded. The passage in question (Luke iv, 36), the only instance of an acc. c. inf. after *varþ*, has been a crux with several grammarians. Apelt in his article 'Ueber den acc. c. inf. im gothischen,' *Germania* xix, 280, tries to show, if I remember correctly, that this construction after impersonal verbs is not genuine in Gothic, and, among others, proposes the emendation now offered by Mr. Strunk. Bopp takes *varþ*, in this case, as a verb of motion ("überfiel") and *afslauþnan* as a noun (cf. also Gab. and Loebe, 'Glossary'). Apelt adds *ana*, as a translation of ἐπί: *varþ afslauþnan ana allans*. Mr. Strunk's emendation differs from that of Apelt only in so far as he substitutes *afslauþn* for *afslauþnan*, and accounts for the *ana* (cf. a similar emendation to Massmann's reading, *an*[*a*]*airþai*, Skeir. iv, d). The only difficulty consists in proving the correctness of this poem. Both *afslauþjan* and *afslauþnan* require a **sliuþan* ii as simplex. We should expect a fem. noun with *-ni*-suffix, which would, however, not solve the difficulty, while the postulated neuter, with *-no*-suffix, would belong to a class of which only a few traces are left in Gothic.

As to the other emendation proposed in the February number of the NOTES, I do not suppose that Professor Hart will insist on its consideration. Aside from the syntactical impossibility of *izos airþos*, the passage does not need any correction. The genitive with *ni haban* is logically related to that after verbs like *þaurban*, *ni visan*, and it is not restricted to the two examples mentioned by Balg (§ 25), namely, John ix, 41; Ephes. v, 27. *Haban* used affirmatively, does not take the genitive.

H. SCHMIDT-WARTENBERG.
University of Mississippi.

SIDNEY AND GIORDANO BRUNO.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In an article on 'Giordano Bruno and Shakespeare,' published in the 'Jahrbuch der deutschen Shakespeare-Gesellschaft,' vol. 26 (1891), pp. 258-308, Dr. Robert Beyersdorff attempts to show, in opposition to the views of Tschischwitz and König, that Shakespeare was uninfluenced by Bruno. Not content with this, he assumes that Bruno had no influence

on the literary production of Sidney. He thus expresses himself on p. 271:

"Wie wenig Bruno auf seine adligen Freunde in London eingewirkt hat, zeigt sich daran, dass selbst Philip Sidney in seiner Arcadia, die er zum Theil während seines Verkehrs mit Bruno schrieb (1580-1585), völlig von ihm unbeeinflusst ist."

However this may be with regard to the 'Arcadia,' I cannot think it is true of the 'Defense of Poesy,' for reasons which I have adduced in my edition of the latter. The passage is too long to quote, but those interested will find it in my Introduction, pp. 13-14.

ALBERT S. COOK.

Yale University.

THE "ubi sunt" FORMULA.

The occurrence of the elegiac formula or motive *ubi sunt* in the academic song "Gaudeamus," as also in the refrain of the "Lauriger Horatius," will be thought of at once, but it may be assumed that few American scholars have become aware of Professor Creiznach's historical study of the "Gaudeamus" ('Verhandlungen der 28 ten Versammlung deutscher Philologen und Schulmänner,' Leipzig, 1873, p. 203 f.). Creiznach takes the *ubi sunt* formula to be a common possession of the mediæval Latin poets, pertaining primarily to the Christian lyric as a formula for the expression of the transitoriness of things temporal. He then adds more specifically: "Sie [d. h. die Frage *ubi sunt*] wird ungemein häufig gebraucht, wo das Entschwinden früherer Grösse durch Beispiele, namentlich durch Aufzählung berühmter Männer veranschaulicht werden soll. Wo befinden sich nun, wird gefragt, die Helden, Dichter und Weisen der Vorzeit"? He then cites the following mediæval lines:

Ubi Plato, ubi Porphyrius?
Ubi Tullius aut Virgilius?
Alexander ubi rex maximus?
Ubi Hector Troiae fortissimus?

and

Dic ubi Salomon olim tam nobilis,
Vel Samson ubi est dux invincibilis?

Clearly the motive is older than either Villon or Ryman. It was familiar to the Anglo-Saxon poet:

Hwǣr cwōm mearg? hwǣr cwōm mago?
hwǣr cwōm mā̆þþumgyfa?
hwǣr cwōm symbla gesetu? hwǣr sindon
seledrēamas?

"The Wanderer," ll. 92-93.

See also "Satan," l. 36 f. A line in the "Metres of Boethius," x, 33,

Hwǣr sind nū þæs wīsan Wēlandes bān?

leads us to the original

Ubi nunc fidelis ossa Fabricii manent?

But the canon does not close with Boethius. A few examples from the classic writers, for which I am indebted to the kind assistance of Dr. A. Gudeman, will answer the present purpose: *Pro di immortales! ubi est ille mos virtusque maiorum?* (Cicero: "Oratio Philippica," viii, 23); *Ubinam ille mos, ubi illa aequitas iuris, ubi illa antiqua libertas* etc. (Cicero: "Oratio pro Cn. Plancio," 33).

Delos ubi nunc, Phoebe, tua est, ubi Delphica Pytho?
Tibullus, ii, 3, 27.

Ubi nunc facundus Ulixes
Ovid, 'Met.' xiii, 92.

For further references see Loers, 'Ovid Heroid.' iv, 150; Drakenborch, 'Sil. Ital.,' vii, 106.

Plutarch ("Consolatio ad Apollonium," 110 D) quotes from an unknown poet (perhaps Menander):

Ποῦ γὰρ τὰ σεμνὰ, ποῦ δὲ Λυδίης
Μέγας δυνάστης Κροῖσος ἢ Ξέρξης βαρὺν
Ζεύξας θαλάσσης ἀυχέν' Ἑλλησποντίας?
Ἅπαντες ἀΐδαν ἦλθον καὶ λάθας δόμους.

JAMES W. BRIGHT.

UNCLE REMUS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the report of the last meeting of the Modern Language Association, given in the February number of MOD. LANG. NOTES, my remarks on Dr. Gerber's paper receive, perhaps, a more definite interpretation than the facts may warrant. My purpose was to call attention to the theory that some of the stories among the negroes have come from Picardy or Flanders, and to instance the example of a striking parallel in the pot of the butter episode, already referred to in my

article "Uncle Remus and the Roman de Renard" (MOD. LANG. NOTES, vol. v, col. 270). This story appears in Cosquin's 'Contes populaires de Lorraine,' in Col. Jones' collection of negro tales, published in 1888, and in 'Uncle Remus.' The following table shows the likeness and unlikeness of the separate versions:

	COSQUIN.	JONES.	'UNCLE REMUS'
Trickster:	Fox	Rabbit	Rabbit
Victim:	Wolf	Wolf	Fox
Summons:	Angelus	Pretended sound	Pretended call
Purpose:	To be god-father	To baptize	To see family
Names: a.	Commencement	Fus Beginnin	No
b.	Moitié	Half-way	Names
c.	J'â-veus'cû	Scrapiner de bottom	But wife's illness alleged

The points which indicate to me a quite immediate connection between the Cosquin and Jones versions are the retention of the wolf, the pretence of being called to a baptism, whether as god-father or preacher, and the exact correspondence of the names given to the children. From the similarity in this instance, it seems to me plausible that other variants of the 'Uncle Remus' stories may exist which would show a like stage of transition from the European to the American form.

F. M. WARREN.

Adelbert College.

BRIEF MENTION.

F. J. Bierbaum's 'History of the English Language and Literature from the Earliest Times until the Present Day, including the Literature of North America' (G. Weiss, Heidelberg; B. Westermann & Co., New York, 2nd ed. 1889), is a text-book for English Literature prepared by a German (written in very imperfect English) and widely used in the secondary schools of Germany. The first edition appeared in 1883; the second edition is much improved in general accuracy (but there is a plentiful lack of accurracy remaining), and is enlarged by a Biographical Appendix of 58 pages—a feature that is worthy of notice and of imitation. The Compendium should stimulate the desire to read the Literature itself, and to consult the chief authorities in criticism. A clearly arranged bibliography will always contribute much to this stimulus; it begets broader and more vital acquisition, and truer judgment.

'History of English: A Sketch of the Origin and Development of the English Language, with Examples, down to the Present Day,' New York, Macmillan & Co., 1893. This book introduces its author, a Master at Marlborough College, to English scholars. It is at least a graceful introduction, but it is also more than that, for there is a rightful claim to some merit. Besides, the author is presented as a practical teacher, and his book is written to serve a practical purpose in the school-room. It is easy enough to name books that cannot be used as text-books in the secondary schools, though the trial may be often made with them. To this list belong Mr. Oliphant's volumes, Earle's 'Philology of the English Tongue,' and Skeat's 'Principles of English Etymology,' but Mr. Champneys' book can be so used, and this is its chief merit. If the teacher knows his subject—particularly if he knows it somewhat better than the author—he will be able to conduct a class through Mr. Champneys' book with the assurance that the beginner will find the "Sketch" exceedingly interesting; the sense of the benefit gained may come later, but it will surely come.

Unfortunately Mr. Champneys follows the fashion too common in England, of overlooking the work of other scholars—praticularly if they be Germans. His authorities are almost exclusively Englishmen, and the result is correspondingly disastrous. One of Mr. Champneys' figures may be applied to his book, "If the coat smells of pastilles or sulphur, it was in the room when they were burnt." Notice, for example, the smell of the doctrine of the reduplicating syllable of the verb. In the Gothic the vowel of reduplication is the diphthong *ai*; in Anglo-Saxon it is the diphthong *eo* (p. 87). The preterit *dyde* is described as a reduplicated perfect (p. 87), and this is added to the verbal stem to form the past tense of the weak verbs (p. 92).

But if Mr. Champneys' schooling has been defective, he need not despair; he can make amends. In the meantime, while allowing him to extend his bibliographical knowledge and bring his book up to date, the general reader and the elementary student may learn gratitude for much that can be gathered from his well written and well intended book.

PERSONAL.

A large picture of the late Professor ten Brink has been placed upon the wall of the English Seminary at Strasburg University by his pupils. The receits for this purpose amounted to nearly 200 Marks more than was expended. The present hope of the Committee who have the matter in charge is to secure also a satisfactory bronze medal of Professor ten Brink. A copy of this will be sent to each contributor to the picture, and other copies will be sold to those desiring them. The medals will be abont 10 cm. in diameter, will be made to hang upon the wall, and will cost about 5 Marks a piece. Orders may be sent to Prof. Dr. Gröber, Ruprechtsan, Haupt str. 10, Strassburg i. E., Germany.

JOURNAL NOTICES.

VIERTELJAHRSCHRIFT FÜR LITTERATURGESCHICHTE. VOL. V, NO. 1.—**Werner, R. M.,** Das Vaterunser als gottesdienstliche Zeitlyrik.—**Distel, T.,** Nachlese über die Neuberin.—**Schroeder, E.,** Klopstock-Studien.—**Hauffen, A.,** Schröder's Bearbeitung des "Kaufmann's von Venedig."—**Suphan, B.,** Briefe von Goethe und Herder.—**Harnack, O.,** Über den Gebrauch des Trimeters bei Goethe.—**Francke, K.,** Zur Kritik von Falks Goetheerinnerungen.—**Fries, C.,** Seiler's Fragment "Die Flibustiers."—**Englert, A.,** Ein zeitgenössisches Urteil über Hans Sachs.—**Werner, R. M.** und **Tille, A.,** Zur Faustsage.—**Holstein, H.,** Briefwechsel zwischen Baggesen und Gleim.—**Auerbach, S.,** Schiller und Moritz.—**Kettner, G.,** Zu Schiller's 'Der Graf von Habsburg.'—**Mueller, E.,** Fragment zu Schiller's Tell.—**Steig, R.,** Achim von Arnim über Herder's Cid.—**Schoene, A.,** Zur Kritik des Goethe-Textes.—**Kotzebue, A. v.,** A. Hauffen, 'Die Selbstbiographie.'—**Wilhelm, G.,** 'Ein Streit mit Aerzten.'—**Weilen, A. v.,** Eine dramatische Skizze Grillparzers.—**Behaghel, O.,** Hebel und Wieland.—**Meyer, R. M.,** Heine's Achtes Traumbild.—**Poppenberg, F.,** 'Wildfeuer's Ursprung.—**Landau, M.,** Das Muster der Ehen. —NO. 2.—**Kawerau, W.,** Johann Sommers Ethographia Mundi.—**Sittenberger, H.,** Untersuchungen über Wielands Komische Erzählungen.—**Steig, R.,** Herder's Anteil an den Frankfurter Gelehrten Anzeigen vom Jahre 1772.—**Waser, H.,** Eine Satire aus der Geniezeit. —**Werner, R. M.,** Zum Drama des 16. Jahrhunderts.—**Bolte, J.,** Aus G. R. Weckherlins Leben.—Eine Handschrift der Herzogin Magdalene Sibylle von Würtemberg.—**Hirzel, L.,** J. A. Waser.—**Poppenberg, F.,** Zwei Gedichte Zarachias Werners.—**Englert, A.,** Heine's Beiträge zu Schads Almanach.—**Schroeder, E.,** Kirchner's Coriolanus.—**Fischer, H.,** Don Quijote in Deutschland.—**Richter, P. E.,** J. U. König's Gevatterbriefe.—**Neumann, K. J.,** W. Heinse's Erklärung der aristotelischen Katharsis.—NO. 3.—**Eltinger, G.,** Johann Joseph Beckh.—**Mayer, K. O.,** Die Feenmärchen bei Wieland.—**Priower, P.,** Einige Faustparalipomena Goethe's.—**Meyer, R. M.,** Über Grillparzers Traum ein Leben.—**Fraenkel, L.,** Einzelheiten über Valentin Schumanns Leben, Schaffen und litterarische Stoffe.—**Schroeder, E.,** Das Volksbuch vom gehörnten Siegfried.—**Duentzer, H.,** H. P. Sturz in Giessen.—Aeltere Lesarten in Schiller's "Macht des Gesanges."—**Bolte, J.,** Uhland's "Der Wirtin Töchterlein."—**Strauch, P.,** Merian's Berichte über Schilda.—**Poppenberg, F.,** Chamisso's "Sterbende."—NO. 4.—**Mayer, K. O.,** Die Feenmärchen bei Wieland (Schluss).—**Kettner, G.,** Die Quellen von Schillers Warbeck und Princessin von Zelle.—**Hessel, K.,** Heine's 'Buch Legrand.'—**Werner, R. M.,** Volkslieder.—**Distel, Th.,** Findlinge. 1. Weihnachtsspiel im sächsischen Erzgebirge. 2. Michael Becker, der 'lateinische Bauer.' 3. Noch ein Gedicht der Neuberin am Brühl.—**Wukadinovic, S.,** Die Quellen von Hagedorns 'Aurelius und Beelzebub.'—**Schueddekopf, C.,** Ein Brief Gleims an E. v. Kleist.—**Hirzel, L.,** Goethiana aus Lavaters Briefsammlung.—**Minor, J.,** Zu Grillparzers Entwürfen.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. V. PART 2.—**Schueck, Henrik,** Vǫglundsagan.—**Larsson, Ludvig,** Kann man av aksentueringen i isländska handskrifter draga några slutsatser rörande det ekspiratoriska huvudtryckets plats?—**Brate, Erik,** Hiärad.—**Kock, Axel,** Grammatiska och etymologiska undersökningar i nordiska språk i-iv.—**Guðmundsson, Valtýr,** Litkhæði.—**Rørdan, Erl.,** En anmærkning.

ARCHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN UND LITTERATUREN. LXXXIX. BAND, 2. U. 3. HEFT.—**Lindeloef, Uno,** Über die Verbeitung des sogenannten *u*-(*o*-)Umlauts in der starken Verbalflexion des Altenglischen.—**Konrath, M.,** Zur Laut- und Flexionslehre des Mittelkentischen.—**Zupitza, J.,** Die Gedichte des Franziskaners Jakob Ryman.—**Wasserzieher, E.,** Georg von der Gebelentz, Die Sprachwissenschaft, ihre Aufgaben, Methoden und bisherigen Ergebnisse.—Rudolf Kleinpaul, Das Stromgebiet der Sprache, Ursprung, Entwickelung und Physiologie.—**Weinhold, K.,** Die deutsche Bibelübersetzung des Mittelalters dargestellt von Dr. theol. Wilh. Walther. Dritter (Schluss-)Teil. Mit 9 Kunstbeilagen.—**Weinhold, K.,** Goethes Sprache und die Antike. Studien zum Einfluss der klassischen Sprachen auf Goethes poetischen Stil von Dr. Carl Olbrich.—**Schmidt, L.,** Misunderstood. By Florence Montgomery. Students' Tauchnitz Edition. Mit deutschen Erklärungen von Dr. R. Palm.—**Schmidt, L.,** The Brownies and the Land of Lost Toys. By Juliana Horatia Ewing. Students' Tauchnitz Edition. Mit deutschen Erklärungen von Dr. Adolf Müller.—**Z., J.,** Dawn. By H. Rider Haggard.—**Z., J.,** The Fate of Fenella. A Novel by Twenty-Four Authors.—**Z., J.,** Diary of a Pilgrimage (and six Essays). By Jerome K. Jerome. —**Z., J.,** Mr. Witt's Widow. A Frivolous Tale. By Anthony Hope.—**Z., J.,** Under two Skies. A Collection of Stories. By Ernest William Hornung.—**Z., J.,** Holy Wedlock. A Story of Things as they are. By Charles T. C. James.—**Z., J.,** The Venetians. A Novel. By M. E. Braddon.—**Z., J.,** Miss Bretherton. By Mrs. Humphry Ward.—**Z., J.,** The Magic Ink and other Tales. By William Black.—**Z., J.,** Of the Worldly. By Mrs. Forrester.—**Z., J.,** Nevermore. By Rolf Bolderwood.—**Z., J.,** The Tauchnitz Magazine. XI (June). XII (July).

ZEITSCHRIFT FÜR DEN DEUTSCHEN UNTERRICHT. VOL. VII. NO. 1.—**Hildebrand, R.,** Zur Urgeschichte unserer Metrik.—**Draheim, H.,** Über Schillers antike und romantische Gedichte.—**Schoene, A.,** Zum Redentiner Osterspiel.—**Regel, E.,** Ein Seitenblick aufs Englische beim deutschen Unterricht.—**Krumbach, C.,** Aus der Praxis des deutschen Unterrichts.—**Dietrich, R.,** Der deutsche Unterricht in der pädagogischen Presse des Jahres. 1891.—Sprechzimmer.—Litteratur.—NO. 2.—**Vogel, Th.,** Zur schulmässigen Behandlung von Goethes Trauerloge.—**Hildebrand, R.,** Etwas von Pfeffel und Gellert.—Noch einmal *lebendig* und sein Ton.—**Landmann, K.,** Die Neubearbeitung Schillers in Goedekes 'Grundriss.'—**Wehrmann, K.,** Heimat und Muttersprache.—**Gloede, O.,** Über Tiernamen im Volksmund und in der Dichtung. —**Lyon, O.,** Die preussischen Jahrbücher in neuer Gestalt.—Über die Stellung des Lesebuchs im deutschen Unterrichte.—Sprechzimmer.—Litteratur.

MODERN LANGUAGE NOTES.

Baltimore, April, 1893.

'NATHAN DER WEISE'—Poem or Play?

THE question we raise is not new. It is as old as 'Nathan' itself. Is Lessing's last and greatest work a drama, or merely a dramatic poem in which the author preaches toleration and good morals? Is it a fine bit of popular theology suited to the time and to all times, or a final dramatic effort worthy of the Father of the German Stage?

The critics are divided on this question, while they agree in their sincere admiration of the work as an undisputed masterpiece of Modern German Literature. Engel, Schiller, Friedrich Schlegel, Vilmar, W. Meyer, Rötscher,[1] and Kuno Fischer,[2] among others, contend, with different degrees of emphasis, that "nicht die Handlung sondern die Idee ist im 'Nathan' die Hauptsache." Lowell, in his well-known essay on Lessing,[3] goes so far as to call 'Nathan' an "Essay on Toleration, in the form of a dialogue." Assuming as a definition of drama the development of human character through action, these critics point out that 'Nathan' cannot possibly come under this head, since the characters are not evolved from the action; but on the contrary, neither characters nor action can be understood except in their relation to the great truths which the poet is endeavoring to teach.

"Die ganze Anlage und Gruppirung der Charactere, die ganze Verwicklung, selbst die Liebesgeschichte zwischen dem Tempelherrn und Recha, wo am Ende Deist, Jude, Mahomedaner, Christ, alle als Glieder *einer* Familie erscheinen, kurz, das ganze Werk in jedem seiner Teile, zielt ganz sichtbar auf die grossen Wahrheiten ab, die uns der Dichter lehren will."[4]

Kuno Fischer, perhaps, is the most impartial and conservative of this class of critics. Yet he, too, starts with the assumption that not the action but the thought is the centre of the work. His criticisms on the plot are very sharp, and he finds no unity in the action which is episodic and disjointed. He finds his key to the characters and to the work as a whole, not in the plot, but in the central idea as developed in the Ring Story: "die Wiedervereinigung der aus ihren Religionen geläutert hervorgegangenen Menschheit." To symbolize this truth is the object of the action which brings together, rather mysteriously,

"geläuterte Charactere der drei einander feindlichen Religionen die nach langer Trennung sich in *einer* Familie zusammenfinden, in deren kleinem Umfange jene Wiedervereinigung vorweg genommen wird."

Thus, not only the characters, but the action itself is shown to be but a demonstration of the central truth of the work, as set forth in the Ring Story.

But there are not lacking those who take an opposite view. Herder and A. W. Schlegel spoke with warm appreciation of the dramatic excellencies of the play. More modern advocates of this side of the question are Guhrauer, Stahr and Düntzer. These critics all point to

"die schöne dramatische Entwicklung der Haupthandlung die sich nicht als Beiwerk oder blosse Einkleidung einer theoretischen Lehre ergibt, sondern dem Drama sein eigentliches Leben leiht; die ganze Handlung dient dazu, das Characterbild Nathans im hellsten Glanz erstrahlen zu lassen."[5]

Düntzer is especially warm in his defense of 'Nathan' as drama.

"Wie sehr es dem Dichter gelungen, das Drama zu einem gerundeten organischen Ganzen zu gestalten, worin alles an seiner Stelle, in sich gegründet und das Weitere begründend erscheint, wie herrlich alles in einander gefügt ist zu einer lebendig spannenden und mächtig hinreissenden Handlung, kann nur der erkennen der das Stück von Schritt zu Schritt verfolgt,"[6] etc.

A great point in Düntzer's plea, is the personal interest we feel in all of the characters, and our concern for their fate.

1 See their views as quoted in Düntzer's 'Erläuterungen zu den deutschen Klassikern: Nathan der Weise,' pp. 17–34.

2 Kuno Fischer, 'Lessing als Reformator der deutschen Literatur,' Zweiter Teil, Nathan der Weise, ed. 1881, p. 88. For following quotation, see also p. 77.

3 'Among my Books,' ed. 1883, p. 344.

4 Engel, 'Anfangsgründe einer Theorie der Dichtarten.' Quoted in Düntzer, *ibid.*, p. 17.

5 Düntzer, *ibid.*, p. 24. 6 *Op. cit.* p. 53.

"Der Dichter lässt uns seinen Personen auf den Grund der Seele schauen, so dass wir uns überall angezogen und festgehalten fühlen." (p. 53).

Truly, this is not a common characteristic of the ordinary lay-figures in didactic poems. Again, Hettner[7] points out, as Herder had already done, how the rapid action contributes to form the image of 'Nathan' himself, in whom are incorporated the principles of the religion which he himself sets forth in the Ring Story, and whose own action is the fruit of his faith. According to this view, then, the action does not merely symbolize an idea, but it serves to develop a character who himself embodies this idea. Thus, 'Nathan' is in a true sense not a *Lehrgedicht*, much less "an essay in the form of a dialogue," but a real drama.

Certainly there is cause here for contention. There evidently coexist in 'Nathan' two elements which are rarely found together: *theoretische Lehre* and *dramatische Handlung*. According as we lay emphasis upon the one or the other of these two elements, we shall feel inclined to call 'Nathan' a poem or a play. On the one hand, we might point out that it is not so much the function of the drama to teach us lessons in morals as it is to purify our passions; that thus a drama cannot in any sense become didactic without losing its right to the name. On the other hand, we could show that sentiments may be developed in characters through action, so as to yield something more than a poem or essay.

But it is not our purpose to discuss a delicate question in criticism which would lead to nothing, and cause us to lose sight of the main interest in the discussion. Instead, let us concede the difficulty, and endeavor to explain it. 'Nathan der Weise' is neither poem nor play, but poem and play. That is, it has in it the essential elements of a drama, and is, at the same time, didactic in its tone and bent. The evidence, we believe, all points to this conclusion, and such a view of the subject may set us in a better way to understand the real spirit of the work than any attempt to classify it rudely as either drama or poem. Let us consider, then, briefly, first the genius of its author, second the genesis of 'Nathan' itself, and finally the qualities of the work as it is.

7 Quoted in Düntzer, *ibid.*, p. 32.

I. The quality of a man's genius, of course, alone explains the product of his mind. With Lessing, the creative and critical impulse worked in unison. His criticism is best appreciated when read in connection with his dramas, and his dramas can only be understood, when studied in the light of his criticism. 'Minna von Barnhelm' is the product of Lessing's study of Diderot and the *genre* of the domestic drama. The strong and weak points in that powerful but defective attempt at a drama, 'Emilia Galotti,' seem plain enough when we have penetrated into Lessing's theory of the function of tragedy as expounded in his letters to Nicolai and Mendelssohn, and in the Dramaturgy. Lessing was neither an infallible critic, nor a great poet. Heine has well stated Lessing's essential weakness as critic:

"Strong as Lessing is in negation, he is equally weak in affirmation; seldom can he lay down any fundamental principle, and even more rarely a correct one. He lacks the firm foundation of a synthetic system."[8]

Only the over-enthusiastic admirers, too, of Lessing will disagree with Lowell, when he declares that Lessing was not a poetic genius.

"His mind kindled by friction in the process of thinking, not in the flash of conception, and its delight is in demonstration, not in bodying forth."[9]

Herein lies Lessing's weakness as a dramatist, that his creations, are, after all, but a positive emphasis of his criticism. Lessing is great as critic *and* poet, not as critic *or* poet.[10] We have touched upon the source of his weakness, and we have discovered at the same time the secret of his strength. Lessing is an original genius; and his genius is seen in the rare union of the two instincts, creative and critical, rather than in the superiority of either.

These general remarks on the character of Lessing's thought will serve as an introduction to a close study of the play itself. 'Nathan' is the last, and, in many respects, the greatest of Lessing's works. In it, we see the com-

8 'Romantische Schule,' ed. 1868, p. 43.

9 'Among my Books,' ed. 1883, p. 342.

10 Kuno Fischer, 'Lessing als Reformator,' i. Teil, pp. 55ff.

pletest illustration of the peculiarity of his genius. Both sides of his thought are equally represented. Lessing the dramatist, and Lessing the critic have both contributed in its composition.

II. In considering the genesis of 'Nathan der Weise,' we will limit our discussion to the relative importance, in its composition, of Lessing's early conception of the drama, and of his later theological disputes. Commonly, 'Nathan' is considered to be a natural continuation of the eleventh Anti-Goeze. This is doubtless an exaggerated view. Pecuniary reasons, the natural awakening of Lessing's creative faculty after a period of criticism,[11] and his desire to come back once more to "his old pulpit, the stage,"[12] probably have as much to do with the writing of the play, as any desire to "play the theologians a vexatious game." We must remember that the paper-war with Goeze had come to a stand-still, that the twelfth Anti-Goeze remained unpublished. Lessing turned from these polemical debates for recreation, rather than with a view to resume the battle, to old dramatic material which is naturally suggested to him at this time by its analogy with his controversies with Goeze. A conservative criticism places Lessing's first conception of the play about the time of his Italian journey, although he had sketched a similar polemico-religious drama as early as 1754. The following well-known extracts from Lessing's letters will bring out the points which are of importance in this connection:—

1. An Karl Lessing, den 11. August 1778: . . . ; "da habe ich diese vergangene Nacht einen närrischen Einfall gehabt. Ich habe vor vielen Jahren ein Schauspiel entworfen, dessen Inhalt eine Art von Analogie mit meinen gegenwärtigen Streitigkeiten hat, die ich mir damals wohl nicht träumen liess. . . . . Ich glaube eine sehr interessante Episode dazu erfunden zu haben, dass sich alles sehr gut soll lesen lassen, und ich gewiss den Theologen einen ärgern Possen damit spielen will als noch mit zehn Fragmenten."

11 "Der Kritiker erweckte den Dichter." Kuno Fischer, *ibid.*, p. 4.

12 From a letter to Elise Reimarus, quoted in Sime's 'Life of Lessing.' Vol. ii, p. 235. Cf. the following words of Heine: "Die Kunst war für Lessing ebenfalls eine Tribüne, und wenn man ihn von der Kanzel abstiess, dann sprang er aufs Theater, und sprach dort noch viel deutlicher und gewann sich ein noch zahlreicheres Publikum."

It is interesting to observe how the dramatic and critical impulses of the author are alive at once. His attention was originally called to the dramatic possibilities of Boccaccio's story without any thoughts of the part it was to play in his theological debates. And when Lessing finally takes it up, struck with the use he can make of it, it still appeals to him as interesting dramatic material.

2. An Karl Lessing, den 7. November 1778: "Mein Nathan . . . ist ein Stück, welches ich schon vor drey Jahren, gleich nach meiner Zurückkunft von der Reise, vollends auf's Reine bringen und drucken lassen wollen. Ich habe es jetzt nur wieder vorgesucht, weil mir auf einmal beyfiel, dass ich, nach einigen kleinen Veränderungen des Plans, dem Feinde auf einer andern Seite damit in die Flanke fallen könne."

It would appear plain then, beyond possibility of contradiction, that the play was fully sketched and planned three years before Lessing had ever heard of Goeze. Whether any parts of the play as originally conceived were written down or not, is a matter of conjecture; this does not seem improbable, considering Lessing's habit of sketching his plays in full before beginning to finish any part of them.

3. An Herder, den 10. Jenner 1779: "Ich will hoffen dass Sie weder den Propheten Nathan noch eine Satire auf Goezen erwarten . . . Introite et hic Dii sunt."

This utterance, coupled with the following from 2—from which we have already quoted: "Mein Stück hat mit unsern jetzigen Schwarzröcken nichts zu thun,"—shows plainly that Lessing was on a higher plane than his friends supposed. His evident desire is to give them an idea of the depth and breadth of the subject he has on his hands. The following extracts confirm this impression:

4. An Karl Lessing, den 18. April 1779: "Es kann sein, dass mein Nathan im Ganzen wenig Wirkung thun würde wenn es auf das Theater käme, welches wohl nie geschehen wird. Genug, wenn es sich mit Interesse nur lieset, und unter tausend Lesern nur Einer daraus an der Evidenz und Allgemeinheit seiner Religion zweifeln lernt."

5. An Jacobi, den 18. Mai 1779: "Nathan ist ein Sohn seines [Lessing writes in the third person] eintretenden Alters, den die Polemik entbinden helfen."

6. An Karl Lessing, den 20. Oktober 1778:

"Jetzt ist man hier auf meinen Nathan gespannt, und besorgt sich davon, ich weiss nicht was. Aber, lieber Bruder, selbst Du hast Dir eine ganz unrechte Idee davon gemacht. Es wird nichts weniger, als ein satirisches Stück, um den Kampfplatz mit Hohngelächter zu verlassen. Es wird ein so rührendes Stück, als ich nur immer gemacht habe. . . . . "

This extract has purposely been set out of its chronological order. It is evident that Lessing had no idea, even at the first, of writing a satire or wholly didactic composition.

The points definitely determined, then, by these extracts from Lessing's correspondence, are these:

1. That the drama was originally planned with no thoughts of pointing a particular truth. The general subject of toleration was, of course, in Lessing's mind, as it was the real point to Boccaccio's story;[13] but it was the *dramatic* possibilites of the fable which, according to Lessing's own statement, attracted his attention.

2. That the play was afterwards so altered that, without degenerating into a mere polemic, it was designed to teach a lesson.

3. That the play in so far lost its dramatic *form* that Lessing himself thought it unfit for the stage, and himself called it a "dramatisches Gedicht."[14] It is possible that, later, Lessing had hopes that the play might be presented. But he evidently recognized that he had not followed, in its composition, the ordinary dramatic rules, as he himself understood them.

4. That the didactic element, while it modified the dramatic form of the play, did not, according to Lessing's own view, destroy its dramatic spirit.

To call the play a perfectly constructed drama, then, is to misunderstand Lessing's powers and to contradict all evidence furnished by the history of the play itself. To deny the dramatic spirit of the work, is to do a similar injustice to Lessing, and like violence to fact. Is it altogether fanciful to suppose that Lessing reverted to the original play, with hard thoughts of the use he might make of it against his enemies; but as he worked and pondered, his thoughts inevitably mellowed and broadened, the old dramatic instinct awoke, and the play received that spirit of toleration and that dramatic coloring, which give it both dignity and movement, repose and life? 'Nathan' would certainly lose its chief charm if it is considered as pure drama, or held to be a mere "Essay on Toleration in the form of a dialogue." As it stands, the play is one of the most interesting bits of work in its history and construction to be found in modern German literature. It is the best expression of the genius of one of the greatest and most original of German thinkers.

III. Finally, we must examine the qualities of the play itself, to determine how the dramatic and didactic elements are combined. We have seen that the critics have emphasized the one element or the other, the more or less they have been disposed to regard the work as real drama. Kuno Fischer's argument[15] may be summarized as follows:

The essential feature of Lessing's treatment of the fable of the Ring is, that he causes the true ring to disappear. For the father expressly states that he himself cannot distinguish between the true ring and the two false rings:

> "Das gelingt
> Dem Künstler. Da er ihm die Ringe bringt,
> Kann selbst der Vater seinen Musterring nicht unterscheiden."

Impossible, therefore, for the judge to decide between the three sons, since all three rings have apparently the same value:

> "O so seid ihr alle drei
> Betrogene Betrüger! Eure Ringe
> Sind alle drei nicht echt."

This is the negative decision. There follows a positive judgment which is pronounced not as a legal sentence, but in the form of advice. Their rings are a proof of the love they bore their father, the reward of their obedience. Let them then cease to believe in any magic virtue in their rings; let the same faith which gave them confidence in the efficacy of the rings come to their aid, and help them win the love of God and of their fellowmen, as they had already earned the love of their father, by

13 Kuno Fischer, *ibid*, p. 42.

14 Düntzer's explanation of this seems forced; see *Op. Cit.*, pp. 60–63.

15 *Op. Cit.*, pp. 77–157.

an unselfish, peaceful and consecrated life. Thus a later day will come, when a wiser judge will show them that their rings as outward symbols of their father's love are no longer necessary, and they will be united in peace and harmony.

According to Fischer, too, the Ring Story as thus interpreted occupies a central position, and the action and the characters are explained in the light of this one thought. The plot consists in the bringing together of representatives of the three hostile religions. The union of Saladin and Nathan, Recha and the Tempelherr symbolizes thus the future oneness of humanity which shall have outgrown religious forms. Fischer finds that the action, as thus explained, contains much that is incongruous and well-nigh incredible, besides being loose and dramatically weak. As with the action, so with the characters. These are not developed by the action, but are portrayed with reference to the central idea as expounded in the Ring Story.

"Es handelt sich zwischen echtem und unechtem Glauben, Wesen und Schein, Religion und Ring: das Thema der Parabel ist auch das Thema der Charactere im 'Nathan,' der Schlüssel zu ihrem Verhältniss," (p. 91.).

The characters are thus types, and the play becomes a "dramatisches Gemälde religiöser Charactere," (p. 93). These are arranged in an ascending scale, according as they represent the essence of religion as opposed to mere outward appearance. Nathan himself stands at the head. "Der Character steht vor uns auf den die anderen wie in einer Stufenleiter hinweisen," (p. 158).

We have already shown why such an interpretation seems unsatisfactory. The dramatic element is almost lost sight of. The action is but a weak dramatization of the thought and contributes little or nothing to the effectiveness of the work as a whole. But such a conclusion does not agree with what we know of Lessing's dramatic genius, and of the history of the play.

Düntzer's interpretation is even more unsatisfactory.[16] He starts with the assumption that the Ring Story is not the centre of the play at all:

16 *Op. Cit.*, pp. 34–53, and 268 ff.

"So sollte dieser Satz nicht als theoretische Lehre hervortreten, sondern als Richtschnur seines Handelns, die er nur auf die gegebene Veranlassung ausspricht, die sich aber in seinem hier in der Gegenwart und der Vergangenheit sich darstellenden Leben bewährt," (p. 41.)

Düntzer states expressly (p. 51 ff.) that granting that Lessing intended to represent his hero as opposed to all revealed religions, yet he contrived such a clever plot that the didactic element disappears in the back-ground and leaves a free, unhampered, dramatic movement. 'Nathan der Weise' is the dramatic story of the meeting of brother and sister who had been separated in their youth, under the auspices of a Jew endowed with wisdom and a large religious faith. The real centre of the action is the love of the Tempelherr for Recha, which suggests the events leading up to the conclusion. Thus we have a consistent action and living characters, a real drama. But, here again, the thought has suffered in the demonstration of the dramatic excellencies of the plot. Lessing is not writing a pure drama as is proved by the history of the play. Moreover, the action even as outlined is defective, since the character of Nathan is not developed by it, and the miraculous element is too prominent to make the action seem wholly probable. But our main difficulty is in believing that the thought is really so subordinate a part of the whole, that the Ring Story is nothing more than a chance episode which gives us a glimpse into the character of Nathan. The direct teaching of the play is too forceful and eloquent to be lost sight of.

The following interpretation of 'Nathan' has been attempted in the belief that the two elements in the work are not in opposition, but are closely and inseparably combined. It is not a case of a lame action overburdened by the thought, or of a brilliant plot which removes our interest in the underlying thought. The two are one. The thought suggests the action and is included in it.

Kuno Fischer, in his otherwise admirable interpretation of the Ring Story, fails in this, that he considers the final oneness of humanity to be the point of the fable, thus laying too little emphasis upon the personal element in the story. The former is the distant fruition, the latter is the present issue:

"Es eifre jeder seiner unbestochnen
Von Vorurtheilen freien Liebe nach!
Es strebe von euch jeder um die Wette,
Die Kraft des Steins in seinem Ring an Tag zu legen."

The true ring only exerted its magical virtue on the condition that its possessor wore it with full confidence in its strength:

"Und hatte die gemeine Kraft, vor Gott
Und Menschen angenehm zu machen, wer
In dieser Zuversicht ihn trug."

But this is no longer possible since two other rings exist, and all three are the gifts of a loving father, whom to doubt would be sin. There must be substituted for the faith in the ring itself, then, a determined effort to prove it genuine. We are thus led back to the first principle in Lessing's religious belief. The Ring Story is Lessing's theology epitomized. Religion rests in nothing upon the form of a man's belief, but depends wholly upon the moral activity of his nature. Lessing is dramatic even to his beliefs. A real love for humanity, an entire unselfishness in daily conduct, and a complete submission to the will of God, are the main features of his religious faith. Nathan, Lessing's religious ideal stands for all these things. Traditional Christianity often opposes these things, and, therefore, Lessing opposes traditional Christianity. Intolerance and bigotry are immoral. In so far as any religious system is intolerant and bigoted, it is immoral. Instead of trusting in the magic of any scheme of salvation we must prove by our upright living that our religion is genuine. It is easier to defend one's religion in word than in deed.

"Begreifst du aber
Wie viel andächtig schwärmen leichter als
Gut handeln ist?"

This is the one thought which runs all through Lessing's utterances on religion. In a letter written to his father, May 30th, 1749, thirty years before 'Nathan der Weise' was written, Lessing declares that Christianity is not something to be inherited from one's ancestors, and that to love one's enemy is a better proof of the reality of one's religion, than to repeat word for word the doctrines of the church. His Anti-Goeze papers are full of the same idea. His criticisms on the Bible are solely intended to prove that no book can be so inspired as to reveal to man a salvation which he must not struggle to obtain; and that a man may honestly struggle and obtain salvation, even without knowledge of that book. It is this tremendous ethical teaching, dramatic in its very nature, which he preaches at the end of his life from "his favorite pulpit, the stage."

If this be the teaching of the Ring Story, as it is the teaching of Lessing's life, it is plain what relation it bears to the action and to the characters in 'Nathan der Weise.' The action does not symbolize the oneness of humanity in bringing together Recha and Saladin and the Tempelherr, nor is the touching story told without any reference to an underlying idea. The action describes the struggle of men and women to realize for themselves a broad religious faith. The last scene does not prophetically describe the future union of all peoples in a human family; it gives us the assurance that those natures whose struggles and progress we had followed with such interest and concern, had won the victory over themselves and stood at last together, united by a single bond, inspired by a single purpose. The whole action leads up to this great consummation scene. Thus viewed, it is logical and direct. It represents the thought of the Ring Story dramatically wrought out in men's lives.

The relation of the different characters to the action is an interesting and fruitful study. We can only touch upon the main points. In the case of Nathan himself, the conflict has ceased before the play has opened. But he gives us the description of his own spiritual experience. He tells us of the awful furnace of affliction he has passed through, of the murder of his wife and children, of the eternal hatred he had sworn towards Christians:

"Doch nun kam die Vernunft allmählig wieder,
Sie sprach mit sanfter Stimme: Und doch ist Gott!
Doch war auch Gottes Rathschluss das! Wohlan!
Komm! übe das was du längst begriffen hast;
Was sicherlich zu üben schwerer nicht,
Als zu begreifen ist, wenn du nur willst.
Steh auf'!—Ich stand und rief zu Gott: ich will!
Willst du nur, dass ich will!"

There is little development of the character of Nathan in the play. The action is not found here. He has finished his race, and stands at

the goal toward which others are struggling.

With Nathan stands the pious Klosterbruder, and these are the stationary prophets of the Good. Opposite are placed Daja and the Patriarch. The contrast is complete. All that is religiously bigoted and intolerant and gross finds its complete expression in them. But between Nathan and the Klosterbruder on the one hand, and Daja and the Patriarch on the other, are the Tempelherr and Al Hafi. And in the struggle of these, and especially of the former, to attain a truly spiritual life, lies the heart of the drama. They see the strength and beauty of the character of Nathan, yet they are cramped by their environment and by their prejudices. With them there is constant endeavor to tear away from what is low, to raise themselves to a higher life. The love of the Tempelherr for Recha, his pride and prejudice which he learns to overcome, his relations with the Patriarch whom he begins by seeking and ends by despising, and with Nathan whom he begins by despising and learns to love, these are the steps which lead to his final triumph over self. What is true of the Tempelherr is true of Al Hafi, to a less degree. He reaches the height of the Klosterbruder, who sees in isolation the only safety of a pure life, but not the loftier plane of Nathan, or the Tempelherr, who have learned to conquer self in the world, and henceforth live for the world.

Saladin, Sittah and Recha, these are easily grouped. They all receive some impulse towards the Truth, either from the movings of human affection, or drawn by the words of Nathan. The struggle of man, be he Mohammedan, Jew or Christian, towards the truth, and that religion consists in life, not in form, this is at once the underlying idea of the play and the key to the action. This spiritual conflict arouses our warmest sympathies. The story of the Tempelherr is the Ring Story dramatized. It is the great world-drama of all human experience. For what is all spiritual life but the growth from smaller conceptions to larger, from petty views of Truth, as narrow as immediate environment, to the fullest idea of the Fatherhood of God, and the Brotherhood of Man?

RAYMOND CALKINS.

Iowa College.

THE SOURCE OF PEELE'S "ARRAIGNMENT OF PARIS."

ABOUT the year 1581 the children of the Chapel Royal presented the "Arraignment of Paris" at Court before the Queen. This drama is more of a masque than a play, and the plot is an admirably conceived piece of flattery of Elizabeth, the idea of which has heretofore been accredited to Peele. I transcribe Ward's brief synopsis:

"After, in the earlier part of the play, we have gone through the well-known story of Paris and Œnone, and the judgment of Paris between the contending goddesses, the novel element begins in the arraignment of Paris before Zeus and the tribunal of Olympus for having adjudged the apple of Ate to Venus. On the ground that the act was committed in the vicinity of a place sacred to Diana, the final judgment is committed to her hands, and she solves the difficulty by awarding the apple to none of the rivals, but to a gracious nymph 'whose name Eliza is' (whom Pallas, with appropriate readiness of wit, recognizes to be the same as she 'whom some Zabeta call')."[1]

Now the name, Zabeta, is that under which Elizabeth was celebrated by the poet George Gascoigne, dead then some seven years, in a masque so entitled, prepared at the instance of the Earl of Leicester as one of the series of pageants and entertainments at Kenilworth, 1575. The plot of this masque concludes with the descent of Iris as a messenger from Juno to the Queen, who is advised to cease following Diana, and promised a prolongation of her present happiness at Kenilworth "in wedded state."[2] We are not surprised to learn that this "shew" never "came to execution"; and it is more than likely that Elizabeth, learning the nature of its plot, as such things are not wont to be kept secret at court, stayed its performance, objecting to be thus courted in the face of the nation with allegorical similitudes. Gascoigne thus celebrates the excellence of Zabeta: Diana is speaking:

> "Zabeta, hyr whose excellencie was such
> In all respects of every qualitie,
> As gods themselves those gifts in her did grutch.
> My sister first, which Pallas hath to name,

1 Ward, 'Engl. Dram. Lit.,' i, 205.

2 "The Princelye Pleasures at Kenelworth." Hazlitt's 'Gascoigne', i, 123.

Envyed Zabeta for her learned brayne,
My sister Venus feared Zabeta's fame,
Whose gleames of grace hyr beuties blase did stayne;
Apollo dread to touch an instrument,
Where my Zabeta chaunst to come in place:
Yea Mercurie was not so eloquent,
Nor in his words had halfe so good a grace.
My step dame, Juno, in her glittering guyse,
Was nothing like so heavenlie to beholde:
Short tale to make Zabeta was the wight,
On whom to think my heart now waxeth cold."[3]

It will be noticed that we here have Zabeta, the favorite nymph of Diana, in contest with the heavenly qualities of all the gods of Olympus, declared peerless. But this is not all. On the new year's day before his death, Gascoigne presented the Queen with a handsomely engrossed MS. of a satirical poem, entitled "The Grief of Joye", in which he celebrates the vanities of youth, beauty, strength and activity, and indulges from time to time in that ecstatic vein of flattery "that so did take Eliza and our James." This MS. remained among the royal archives and was not printed until our day. But it was easily accessible. A passage such as the following, might easily have been recalled to recollection by one of the many court followers who had heard it and thus transmitted it to Peele. In short, the kernel of the clever adaptation of the old tale of the award of the apple of Ate to the "Arraignment of Paris" is contained in the last three lines of the following stanza:

"This is the Queene whose only looke subdewed
Her prowdest foes withowten speare or sheelde,
This is the Queene whome never eve yet viewed,
But streight the hart was forst thereby to yeelde,
This Queene it is who, had she sat in feeld
When Paris judged that Venus bare the bell,
The prize were hers, for she deserved it well."[4]

FELIX E. SCHELLING.
University of Pennsylvania.

MANUSCRIPTS IN THE PISTOJESE DIALECT.

THE two following Pistojese documents, which exist in MS. in the *Archivio di Stato di Firenze*, were copied by me in May, 1892, while I was engaged at Florence in collecting material for my Thesis on the Pistojese dialect.* I give below an exact reproduction of the two MSS. and then indicate their dialect peculiarities.

MS. no. 1. *Pistoia 1307 di Luglio, cart.*

This MS. consists of only one folio, which is numbered 22. The text is as follows:

MCCCVIJ DI LULIO.

Fol. 22.

chonpero nome saracini da churado
ser bartolomei staiora sei epanori uno
e pugni di tera aporta chaldaticha
chon fine daluna parte la strada
da la sechonda lo ueschouado di
pistoia da la tẽza rede di schata
forese da la quarta la uia che uae
sup̲ le cierche e uero che
nel mile treciento dicienove
Al tenp dela bate di paciana
si fecie lantiporto ela strada
nuoua ando la strada elantiporto
el foso nuouo delantiporto ando
luna parte di questa tera onde

3 *Ibid.*, 119. Cf. with this passage Diana's praise of the nymph Eliza in the "Arraignment," Act v.

4 Hazl., 'Gascoigne,' ii, 269. Gascoigne had been previously the victim of greater depredations than this at the hands of Abraham Fleming in the "Hermit's Tale."

*My attention was called to these documents by Signor E. G. Parodi of the *Istituto degli Studj Superiori di Firenze.*

la bate fecie stimare emisurare
li terreii alapo luti p fare
risaluare lo danno chosi promise
nolo poteo atenere poe che
mess filipo tradiei li tole da
no potello atenere eposa la diede
a chastrucio sie che nesuno noe
fue mai risaluato
chon pero chele parti da ser maçeo
guiduci da .s. paolo uno afitto
lo quale paghaua al ueschouado
grano quartine cinque
allo paghato e paghasi ognanno
la quale tera e nello foso nuouo
a uallo paghato p no potere fare
altro
ancho chon pero chele da buci chauerni
uno peçuolo ou era suso una
chapana al oste de firentini fue
arsa chonfinaua chol antiporto
charta p mano di ser pamegianno
pucie di ser jachopo di ser (or p?) uenture.

MS. no. 2. *Allogazione di una bottega di prestiti a pegno, Pistoja, cart., 1397, sett. 30, ott. 1.*

Of this MS. two folios remain, one numbered 283, and the other 285. The text is as follows:

Fol. 283. A l nome di dio Am̄ Anno della nactivita del nostro singnore MCCCLXXXX sette di ultimo di septbre

S ia manifesto a chi leggiera q̄sta p̄sente scripta, come Anno e di p̄dicti, doffo di filippo di messer attauiano de laczari da pistoia a sengno e concedeo, .a. Antone et karlino fratelli e filgliuoli che furono
di ser spada di ser karlino da pistoia., crediti 7 nomi. di crediti facti rytracti. sopra pengnora. e pengni dati 7 obligati p essi crediti li quali sono. in una boctegha di presto. posta ī pistoia nella capp di santa maria p̄te anselmi nella chasa. di dandrea di chele del passare. la quale boctegha solea fare bartho di Iohi braccii chiamato pdi lanima 7 alla quale boctegha sono cōfnti dalle due parti uia dalla terza e quarta li beni del dicto Andrea e de quali crediti apparisce, nel libri della dicta boctegha e motano ī soma 7 ī tucto. fior^ (. - - -) S. (. - - -). q̄sti pacti auuti tralloro che dicti Antone e karlino possono e alloro sia licito lidicti crediti col merito rischuotere. da debitori. e a chi paghasse ristituire. le sengnora che

fossono e sono p quello cosi facto debito, obligate 7 date le quali sono nella dicta boctegha et se si trouasse. chelle fosse p̄ stato. aragione di merito piu che drˆocto p libr. o soldi due p fiorˆ ouera mēte, che crediti scripti ne dicti libri i alchuna pte. fossono. sopra messi cioe piu scripto a ragione de debitori che no douessono dare, quella cosi facta q̄tita, si debbia ridurre. alla uera soma p stata e a merito di drˆ octo p lbrˆ oue lbr̄ fossono p̄ state e di soldi due A fiorˆ oue fiorˆ fossono p̄ stati cioe p cia scheduno mese. e q̄sto cosi facto sopra piu si debbia sbactere. della soma pd̄ca scripta di sopra e di tra la dicta[2] e oltra ladicta somma de dicti crediti. li dicti Antone e karlino, p chagione di p̄ stanza anno auuto e riceuuto. dal dicta doffo. ff. i tucto. sono li crediti e drˇ p̄ stati ff mille cinquecento. Questi mille cinquecento fiorˆ p mectono li dicti Antone e karlino, dare 7 ristituire al dicto doffo. a ongni sua uolonta e beneplacito in denari contanti o uero increditi sopra pengnora. buone e sofficiēti e dare e paghare p iteresse al dicto doffo. de dicti denari oltra lo dicto chapitale. il primo ano finito cominciando a di detto. a ragione di ff sedici p centinaio e li altri anī sequēti ciascheduno ano, a ragione di ff dicesette di drˇ. e cosi p mettono p solēpne stipulagione li dicti Antone 7 karlino i solido. al dicto doffo p̄ sēte fare 7 obseruare e alla exceptione della no numerata pecunia renunzano. E a fede delle p̄dicte cose scriue[2] a scritto karlino, q̄sta scritta e antone se soscritto p̄sēte li infrascritti testimoni.

Fol. 285. A lnome didio am̄ adi p̄mo doctobre di settembz[2] MCCCLXXXXVIJ i pistoia

S ia manifesto a chiuedera oligiera q̄sta presente schritta chome q̄sto di detto di sop̄ doffo di filippo de lazari di pistoia a logho 7 a segnio lasua bottegha laq̄le tenea bartheo digiouanī bracci detto pdilani ma posta i pistoia nella capella disantamaria prete anselmi che[2] laq̄le abitazione edandrea dichele delpassera chonfinata dalle due parti uia dalla terza 7 quarta ildetto andrea, adantonio 7 charlino d serspada i pegniora chome i nessa bottegha sono chonq̄sti patti 7 modi 7 cho dizioni chapsso diremo 7 p̄ma,

C heldetto doffo sia tenuto 7 debbia ladetta bottegha asegniata cioe ledette pegniora asegniate alli adetti antonio 7 charlino chome i nessa bottegha senmo sono[2] cholchapitale 7 chol merito i fine alpsente—di aragione didenari otto plira 7 a soldi due ilfiorino chonq̄sto che se pschaso auenisse che i sudette pegniora fusse presto aminore to pregio che denari otto plira cheq̄llo meno sidebba— Il detto asegniamēto 7 ristorarne il detto antonio 7 charlino 7 che 7 se p chaso auenisse diquanta fuseno

2 This line indicates that the words immediately below (or above) have been erased in the MS.

The handwriting of folio 283 differs from that of folio 285; the spelling also is different, as may be seen from the following series of compared words:

Folio 283.	Folio 285.
sengno,	segnio,
pengnora, pengni,	pegniora,
singnore, sengnora, ongni,	——
——	asegniata, asegniamento,
laczari,	lazari,
boctegha,	bottegha,
octo,	otto (but octobre),
dicto,	detto,
pacti,	patti,
promectono, promettono,	——
nactivita,	——
tucto, facto,	——
scripta, scritto,	schritta,
karlino,	charlino,
chelle,	chele,
braccii,	bracci,
Antone,	antonio,
fosse, fossono,	fusse, fuseno,
debbia,	debbia, debba.

The dialect peculiarities of these two MSS. (1, 2) are represented by the following phenomena:

Tonic Vowels.

1. Tonic *ę*,[3] after a palatal, > *ię*: *trecięnto* (folio 22); *ę*, after a palatal, > *ię*: *cięrche* 22.

2. Tonic *i* stands: *dicto* (folio 283).

3. Tonic *ǫ* stands: *lǫgho* (folio 285); *ǫ* > *u*: *fusse* 285.

Atonic Vowels.

1. Pretonic *e* stands: *dicesette* 283, *vedera* 285; pret. *e* > *i*: *ristituire* 283, by assimilation; pret. *e*, after a palatal, > *ie*: *dicienove* 22, *leggiera* 283.

2. Pretonic *o* > *a*: *attaviano* 283, by assimition.

3. Post-tonic *a* stands: *oltra* 283.

4. Post-tonic *e* is hung on after oxytones as an off-glide: *uae*, *fue*, *noe*, *peroe* 22, *cioe* 283.

Consonants.

1. *c* > *ch*, *g* > *gh* in any position: *chonpero*, *churado*, *chaldaticha*, *chon*, *sechonda*, *veschovado*, *schata*, *chosi*, *chastrucio*, *paghava*, *paghasi*, *ancho*, *chaverni*, *chapana*, *chonfinava*, *chol*, *charta*, *jachopo*, 22, *chasa*, *rischuotere*, *alchuna*, *chagione*, *chapitale*, *boctegha*, *paghare* 283, *schritta*, *chome*, *chonfinata*, *chaso*, *logho* 285. This *ch* (or *gh*), at least when intervocalic, was probably pronounced as an open consonant, for the intervocalic stop-consonants *c* (=*k*), *g* after the accent, become the open consonants *ch*, *gh* in modern Pistojese and Florentine.

2. Epenthesis of *c*, (a) Before *t*: *nactivita* 283; (b) Before *z*: *laczari* 283.

3. *c* (+*t*) stands: *predicti*, *rytracti*, *dicto*, *pacti*, *facto*, *octo*, *octobre* 283.

4. *l* of the article is not doubled when it is preceded by the prepositions *da*, *de*: *da la*, *delabate* 22; intervocalic *l* > *ll*: *chelle*, *alloro*, *tralloro* 283; l′ is written *lgli*: *filgliuoli* 283.

5. *m* (+labial) > *n* (+labial); *tenp* 22.

6. *n′* in folio 283 is written *ngn*: *singnore*, *sengno*, *pengnora*, *pengni*, *sengnora*, *ongni*, but in 285, the next folio, it is indicated by *gni*: *segnio*, *pegniore*, *asegniata*, *asegniamento*.

7. *p* (+*t*) stands: *septembre*, *scripto*, *exceptione* 283.

8. Intervocalic *ps* > *s*: *nesuno* 22.

9. Intervocalic *rr* > *r*: *tera* 22; *r*+*l* > *ll*: *potello* 22.

10. Intervocalic *ss* > *s*: *foso* 22.

11. Intervocalic *tį* > *g′*; *stipulagione* 283.

12. Intervocalic *th* > *ct*: *boctegha*, ăpŏthēcă 283.

13. Intervocalic *tt* > *ct*: *tucto* 283.

Morphology.

1. The definite article.

(a) Masc. singular: *lo* (*quale*), *lo* (*ueschouado*), *lo* (*danno*) 22, *lo* (*dicto*) 283; *el* (*foso*) 22.

(b) Masc. plural: *li* (*terreii*) 22, *li* (*quali*), *li* (*beni*), *li* (*dicti*) four times, *li* (*crediti*), *li* (*altri*), *li* (*infrascritti*) 283.

2. The old plurals *pengnora*, *sengnora* 283.

3. Verbs: Pres. Ind. 3. *uae* 22; Imp. Ind. 3. *solea* 283, *tenea* 285; Pret. Ind. 3. *fecie*, *fue*, *poteo* (?) 22, *concedeo* (?) 283; Fut. Ind. 3. *uedera* 285; Pres. Subj. 3. *sie* 22, *debbia* 283, 285, formed by analogy with *abbia*, *sappia*; Imp. Subj. 3. *fusse* 285, 6. *fuseno*, 285; *fossono*, *douessono* 283, formed by analogy with other tenses in *-ono*.

J. D. Bruner.

Johns Hopkins University.

[3] The letters are given in alphabetical order.

GERMANIC PHILOLOGY.

Grundriss der Germanischen Philologie, unter Mitwirkung von K. von Amira, W. Arndt, O. Behaghel, A. Brandl, H. Jellinghaus, K. Th. von Inama-Sternegg, Kr. Kålund, Fr. Kauffmann, F. Kluge, R. Kögel, R. von Liliencron, K. Luick, A. Lundell, J. Meier, E. Mogk, A. Noreen, J. Schipper, H. Schück, A. Schultz, Th. Siebs, E. Sievers, B. Symons, F. Vogt, Ph. Wegener, J. te Winkel, J. Wright, herausgegeben von Hermann Paul, ord. Professor der deutschen Sprache und Literatur an der Universität Freiburg i. B.—1. Lieferung. Mit einer Tafel. Strassburg: Karl J. Trübner. 1889, 256 pp. 8vo.

III.—Methodenlehre.

Die Methodenlehre zerfällt bei Paul in sechs Abschnitte: 1. Allgemeines (S. 152), 2. Interpretation (S. 170), 3. Textkritik (S. 176), 4. Kritik der Zeugnisse (S. 188), 5. Sprachgeschichte (S. 192), 6. Literaturgeschichte (S. 215).

"Das Wesen der wissenschaftlichen Methode besteht eben darin, dass man genaue Rechenschaft über das eingeschlagene Verfahren zu geben vermag und sich der Gründe, warum man so und nicht anders verfährt, deutlich bewusst ist" (S. 152).

Darnach wäre wissenschaftliches Verfahren noch nicht wissenschaftliche Methode, sondern letztere würde erst da beginnen, wo man anzugeben weiss, inwiefern das eingeschlagene Verfahren wissenschaftlich ist; z. B. ein Gelehrter, welcher der Wissenschaft neue Bahnen erschliesst, aber über sein Verfahren nicht reflectiert hat und nicht anzugeben wüsste, warum er gerade diesen Weg eingeschlagen hat, würde der wissenschaftlichen Methode ermangeln. Ein andrer, der sich in den ausgetretenen Pfaden des allgemein Bekannten bewegt, aber Auskunft zu geben weiss, weshalb er so und nicht anders verfährt, wäre im Besitze der wissenschaftlichen Methode. Ich denke, Paul hat hier die Methode mit der Methodenlehre, dem Reflectieren über die Methode verwechselt. Dieser Irrtum aber ist bezeichnend für seine ganze Darstellung. Es tritt in dieser viel zu wenig hervor, dass die Methode nicht ein blosses Wissen sondern eine Kunst ist. Allerdings setzt die Methode Kenntnisse voraus, aber die Hauptsache sind nicht diese Kenntnisse, sondern die Fähigkeit die Kenntnisse zur Förderung der Wissenschaft, zum Auffinden neuer Gedanken zu verwerten.

Die Methodenlehre nimmt zur Methode etwa dieselbe Stellung ein, wie die Poetik zur Dichtkunst oder die Theorie der Malerei zum Malen. Damit ist auch ausgesprochen, was die Methodenlehre leisten kann, und welchen Wert sie hat. Sie wird, vorausgesetzt dass sie zuverlässig ist, über die Methoden Auskunft geben, welche zu den bisherigen Ergebnissen der Wissenschaft geführt haben. Es ist damit noch nicht gesagt, dass derjenige, welcher die Methodenlehre in sich aufnimmt, sich die bisherige Methode der Wissenschaft praktisch angeeignet habe. Genau wissen, wie nach den Regeln der Kunst ein gutes Gemälde beschaffen sein sollte ist etwas andres als ein guter Maler sein. Wer Bopp's, Grimm's oder Schleicher's Methode der Sprachforschung zutreffend analysiert, wird diesen Gelehrten dadurch als Sprachforscher noch nicht ebenbürtig.

Hier ist weiter die Frage aufzuwerfen: reicht die blosse Kenntnis—oder auch die praktische Aneignung—der bisherigen Methode aus, die Wissenschaft zu fördern? Man darf im allgemeinen annehmen, dass Methode und Ergebnisse einer Wissenschaft sich decken, dass die Wissenschaft—einige gelegentliche Lücken etwa abgerechnet, an deren Ausfüllung äussere Umstände hinderten—diejenigen Resultate erreicht hat, welche sie mit ihrer bisherigen Methode erreichen konnte. Jedes neue Ergebnis wird in der Regel zugleich eine—wenn auch minimale—Änderung der Methode enthalten. Umgekehrt muss, wer zu neuen Ergebnissen gelangen will, die bisherigen Methoden zu verbessern suchen. Beides geht Hand in Hand. Gerade hier beginnt recht eigentlich die Kunst des Forschens, die Fähigkeit neue Entdeckungen zu machen. Und gerade hier verlässt uns Paul's Methodenlehre.

"Es würde," sagt er (S. 168), "ein vergebliches Unternehmen sein, die mannigfachen Wege, durch die man zuerst auf eine Entdeckung geführt werden kann, in Rubriken unterzubringen und danach Vor-

schriften erteilen zu wollen. Hierbei wird immer ein mehr oder weniger von Talent oder Glück begünstigtes Raten seinen Platz behaupten."

Allerdings wird jeder neue Gedanke zunächst eine Vermutung sein, eine Frage welche der Forscher an sich selbst richtet.[1] Man wird die eine Vermutung vielleicht selbst wieder verwerfen, bei einer andern die Entscheidung hinausschieben, noch andre aber als gesichert erkennen. In letzterem Falle wird das Raten zum Finden. Die Kunst der Methode besteht nicht in unsicherem Raten, sondern im Finden des Richtigen. Das Richtige wird mit den bisherigen Ergebnissen und Methoden der Wissenschaft in der Regel bis zu einem gewissen Grade in Widerspruch stehen. Je wichtiger ein neues Resultat ist und je grösser der Fortschritt ist, der mit ihm erzielt wird, um so mehr Aussicht hat es, von den Anhängern der bisherigen Anschauungsweise bekämpft zu werden. Vielleicht wird die Methodenlehre, die ein System des bisherigen Verfahrens gibt, der neuen Anschauung ebenfalls entgegentreten.

Wenn ich nicht irre, hängt auch diese Meinungsverschiedenheit zum Teil wieder mit dem durchgreifenden Gegensatze zusammen, der zwischen Paul's und meiner Richtung in den beiden vorhergehenden Abschnitten hervortrat. Paul bevorzugt überall das Allgemeine, erwartet den Fortschritt der Wissenschaft auf dem Wege vom Allgemeinen zum Besonderen. Dem entspricht es, dass er die Methode in ein System bringen will, dem sich das Einzelne anpassen soll.[2] Ich bin keineswegs ein Gegner des Allgemeinen, aber ich möchte daneben dem Besonderen seinen eigenen Wert lassen. Eine Richtung in der Wissenschaft, für welche das Besondere nur um des Allgemeinen willen existiert, welche die Erforschung des Besonderen als blosse Anwendung feststehender Grundsätze betrachtet, führt zu Einseitigkeit. Der Methode, welche vom Besonderen zum Allgemeinen vordringt, muss neben der Methode, welche das Besondere aus dem Allgemeinen ableitet, ihr Recht verbleiben. Auch die Methodenlehre wird, gesetzt auch dass sie so vollkommen wäre, wie es nach dem heutigen Standpunkte der Wissenschaft möglich ist, nicht ohne weiteres im Stande sein, über die besonderen Anschauungen der jetzigen oder der künftigen Wissenschaft zu entscheiden, sondern sie wird ebenso sehr ihrerseits darauf bedacht sein müssen, sich den besonderen Anschauungen der Wissenschaft anzubequemen, mit ihnen fortzuschreiten und von ihnen zu lernen.

Der Wert der Methodenlehre bestimmt sich übrigens nicht allein darnach, ob sie für die Aneignung einer guten Methode praktische Vorteile bietet, so wenig der Wert der Poetik allein davon abhängt, in welchem Masse sie dem Dichter praktischen Nutzen gewährt. Theorie und Methodik der Wissenschaft können mit demselben Rechte, wie die Geschichte der Wissenschaft, ihr Recht auf Existenz geltend machen; sie sind notwendige Teile einer vollständigen Wissenschaftslehre. Eine umfassende Methodik der Philologie würde aber auch, da die Philologie das gesammte geistige Leben eines Individuums zum Gegenstande hat, sich nahe mit einer allgemeinen Wissenschaftslehre oder wenigstens einer Methodik der gesammten Geisteswissenschaften berühren. Wer Paul's Darstellung mit dem ersten Buche von Dilthey's Einleitung in die Geisteswissenschaften vergleicht, wird wahrnehmen, dass Theorie und Methodik der Philologie mit manchen allgemeinen Fragen der Geisteswissenschaften, welche Paul garnicht berührt, eng zusammenhängen.

Aber wie soll man Methode lernen, wenn nicht aus der "Methodenlehre"? wird man vielleicht fragen. Ich möchte mit der Gegenfrage antworten: haben ein Homer, Shakespeare oder Goethe das Dichten aus einem Lehrbuche der Poetik gelernt? stammt Kunstfertigkeit überhaupt aus theoretischer Darstellung der Kunst? Jede Kunst setzt Anlagen und Interesse voraus, ausserdem aber will sie geübt sein. Man übe sich an guten Vorbildern und indem man die Schule eines Meisters in der Kunst aufsucht. Der letztere Weg, die

1 Scherer ZGDS.[2] S. 25: "Alles Suchen und Finden geht von einem Ahnen und Raten aus, von der hypothetischen Verallgemeinerung eines oder weniger Apperçus."

2 "Einigung in den Resultaten, sagt Paul (S. 140), ist nur möglich auf Grund einer Einigung in der Methode." Man darf aber mit demselben Rechte umgekehrt behaupten: Einigung in der Methode ist nur möglich auf Grund einer Einigung in den Resultaten.

praktische Anleitung bei einem Lehrer, der neue Gesichtspunkte aufzufinden weiss, wird den Anfänger am sichersten und schnellsten fördern. Wer nicht in der Lage ist, den mündlichen Unterricht eines fähigen Lehrers aufzusuchen, dem wird man raten müssen, dass er sich einerseits eine möglichst intime Kenntnis des Gebietes zu verschaffen suche, auf welchem er zu arbeiten unternimmt, und dass er andrerseits sich an guten Mustern heranbilde, insbesondere einzelne Aufsätze, durch welche die Wissenschaft besonders gefördert ist, eingehend studiere. Er bemühe sich dann, durch genauere Beobachtung des Tatsächlichen und schärferes Nachdenken über die Erklärung der Tatsachen selbst zu neuen Gesichtspunkten zu gelangen. Er wird die Erfahrung machen, dass auch hier der Anfang das Schwerste ist. Die erste neue Erklärung, welche er findet, wird ihm bei fortgesetzter Bemühung wahrscheinlich bald eine Reihe weiterer neuer Gedanken an die Hand geben.

Auf Paul's Darstellung der Methodenlehre im Einzelnen ausführlich einzugehen muss ich mir angesichts des Umfanges, welchen diese Anzeige schon gewonnen hat, leider versagen. Nur *eine* Bemerkung, die mir besonders dringlich erscheint, mag sich hier noch anschliessen.

Paul hättte nach meiner Meinung an irgend einer Stelle seiner Methodenlehre dem Lernenden einschärfen sollen, dass es eine gute Sitte ist, die Quellen, welche man bei einer Arbeit benutzt, zu nennen; insbesondere auch den Urheber solcher Gedanken nicht zu verschweigen, die noch nicht Allgemeingut geworden sind und deren Herkunft nicht allgemein bekannt ist. Allerdings wird ja dieser Brauch insbesondere in der Sprachwissenschaft nicht immer beobachtet. Am ehesten kann man sich das Fehlen der Quellenangaben gefallen lassen in Werken wie Fick's Vergleichendem Wörterbuch oder Kluge's Etymologischem Wörterbuch, wo grundsätzlich alle Citate weggelassen sind. Weniger leicht ist es zu entschuldigen, wenn in compendiösen Darstellungen, wie Kluge's Vorgeschichte der germanischen Dialekte (in Paul's Grundriss, Bd. i.) oder Brugmann's Grundriss der vergl. Grammatik, zwar Literaturangaben zugelassen sind, aber kein Gewicht darauf gelegt wird, den Urheber der Gedanken, von welchen die Darstellung Gebrauch macht, zu nennen.

Ich bringe das hier besonders auch deshalb zur Sprache, weil Brugmann in dem Nachworte zu seinem Grundrisse (Bd. II., 2, S. 1437) sich über diese Frage der Methodik in einer Weise ausspricht, die nach meiner Meinung auf einer irrigen Auffassung des Zweckes und Wertes der Literaturangaben beruht und notwendig zu Missverständnissen führen muss. Brugmann bemerkt:

"Ich habe principiell die ersten Urheber und meine Vorgänger im Einzelnen nie genannt (ausser etwa dass ich das Verner 'sche Gesetz unter diesem Namen erwähne u. dgl.), und mein Buch soll ganz und garnicht eine Übersicht über die Geschichte der neuern Forschung bieten und den Anteil, den jeder Einzelne von uns an den Errungenschaften unsrer Wissenschaft hat, ans Licht stellen. Wo ich im Texte mit 'sieh' oder 'vgl.' oder sonstwie auf andre sprachwissenschaftliche Arbeiten verweise, da geschieht es immer nur *der Sache* wegen."[3]

Neu ist an dieser Bemerkung Brugmann's die Auffassung, dass derjenige, welcher seine Vorgänger im Einzelnen nicht systematisch nennt, nur der Sache diene, dagegen derjenige, welcher seine Quellen genau angibt, das persönliche Interesse derjenigen, welche sich an der Forschung beteiligen, und die Geschichte der Forschung im Auge habe. Ich muss gestehen, dass wenn ich den Urheber einer neuen Ansicht nenne oder die Literatur über ein bestimmtes Problem angebe, mir dabei der Gedanke an die Geschichte der Wissenschaft zunächst fern liegt. Allerdings gebe ich zu, dass durch genaue Literaturangaben eine zuverlässige Geschichte der Forschung erleichtert wird, während systematische Vernachlässigung dieser Angaben demjenigen, der jetzt oder künftighin die Geschichte der Wissenschaft zu verfolgen sucht, seine Arbeit erschwert. Aber ich glaube nicht, dass man an einen Gelehrten die Anforderung stellen darf, er solle bei der Erwähnung seiner Fachgenossen in erster Linie die künftige Geschichte der Forschung im Auge haben. Ich möchte diesen Gesichtspunkt ganz bei Seite lassen und nehme z. B. auch keineswegs an, dass diejenigen Fachgenossen, welche ihre Vorgänger nicht nennen, damit dem künftigen

3 Man vergleiche damit die Motivierung, welche Brugmann in der Vorrede zum 1. Bde seines Werkes S. v gegeben hatte. Dort war ausser dem Zwecke des Buches auch von Raumverhältnissen die Rede.

Erforscher der Geschichte der Forschung den Blick verwirren und ihn etwa veranlassen wollten, den Anteil welchen andere an den Fortschritten der Forschung haben, auf ihre eigene Rechnung zu setzen.

Es sind Rücksichten andrer Art welche die Erwähnung des ersten Urhebers und der Vorgänger wünschenswert erscheinen lassen. Jeder neue Gedanke ist das geistige Eigentum dessen, der ihn findet und zuerst öffentlich ausspricht. Man mag sagen, dass hierbei auf den Einzelnen wenig ankomme, da in der Entwickelung der Wissenschaft bestimmte neue Gedanken zu einer bestimmten Zeit fast notwendig gefunden werden müssen; wie ja auch nicht selten ein und dieselbe Theorie gleichzeitig von mehreren Seiten ausgesprochen wird. Aber andrerseits wird doch niemand behaupten wollen, dass jede neue Ansicht, die geäussert wird, gleich wertvoll und stets richtig sei. Ihr Wert oder Unwert hängt auch nicht davon ab, ob sie zu der Zeit, wo sie ansgesprochen wird, auf Zustimmung oder Widerspruch stösst. Als Begemann die Ansicht aufstellte und begründete, das germanische schwache Präteritum sei ein *t*- Präteritum und als Amelung mit einer neuen Theorie des germanischen Vocalsystems hervortrat, da waren alle Mitforscher bald darüber einig, dass beide im Unrechte seien. Heute gibt man Begemann und Amelung Recht. Wo sollen wir also die Grenze ziehen zwischen Ansichten, die als Gemeingut einer bestimmten Zeit und solchen, die als geistiges Eigentum einzelner Forscher zu betrachten wären? Soll die Entscheidung so getroffen werden, dass der Verfasser eines Grundrisses diejenigen Ansichten, welchen er zustimmt, als herrenloses Gut betrachten darf und diejenigen, welche seinen Beifall nicht finden, als Privatbesitz? Von dieser Praxis scheinen wir allerdings heute in der Sprachwissenschaft nicht mehr weit entfernt. Anders wird es in der klassischen Philologie gehalten, wo es z.B. —wenigstens in wissenschaftlichen Werken— üblich ist, eine Conjectur, auch wenn sie noch so überzeugend und sicher ist, nicht als eine selbstverständliche Herstellung zu betrachten, bei welcher der Urheber gleichgültig sei, sondern den Namen desjenigen zu nennen, dem die Besserung verdankt wird. Die Sprachwissenschaft kann in solchen Dingen in ihrer Methode noch immer von der klassischen Philologie lernen und ich zweifle nicht dass wir auch in der vergleichenden Sprachwissenschaft allmählich dahin kommen werden, den Grundsatz des *suum cuique* zu beobachten. Glücklicherweise gibt es ja übrigens auch jetzt schon—oder soll ich sagen: auch jetzt noch?—Sprachforscher, die ernstlich bemüht sind ihr Verhältnis zu den Arbeiten ihrer Mitforscher deutlich anzugeben und keinen Zweifel darüber zu lassen, wie weit ihre Darstellung neu ist und wie weit sie auf den Forschungen andrer beruht.[4]

Ich gebe natürlich zu, dass äussere Umstände zuweilen daran hindern können, diesem Grundsatze gerecht zu werden. Es mag einem Autor an Zeit fehlen, die Literatur zu sammeln, oder er mag fürchten, den Umfang seines Buches durch genaue Nachweise zu sehr auzuschwellen; auch mag ja die Sache so liegen, dass er in der Literatur seiner Wissenschaft unvollkommen bewandert ist. In solchen Fällen aber sollte man den Mangel genauer Verweisungen ausdrücklich als eine Unvollkommenheit entschuldigen und nicht versuchen, aus der Not eine Tugend zu machen, indem man behauptet, die Literatur komme "nur der Sache wegen" zu kurz.

Es ist eben ungerechtfertigt, die Literaturangaben als etwas rein Persönliches und als blosse Bausteine für eine künftige Geschichte der Wissenschaft zu behandeln. Gesetzt auch, die Nennung des Urhebers sei nur eine Forderung des literarischen Anstandes oder der Gerechtigkeit und Ehrlichkeit (insofern es sich um geistiges Eigentum handelt) gegenüber den Mitforschern: ist denn dies eine rein persönliche und nicht etwa zugleich eine sachliche Rücksicht?

Aber selbst wenn man den Begriff der "Sache" so einschränken will, dass es nur auf den Nutzen ankomme, welchen der Leser aus einer Darstellung für sich ziehen kann: mir scheint dass auch in diesem Falle genaue

[4] So zeigt z. B. das schon genannte Buch Bechtel's "Die Hauptprobleme der vergleichenden Lautlehre seit Schleicher," dass sich die Resultate der neueren vergl. Lautlehre auch in einem Buche von mässigem Umfange so darstellen lassen, dass die Literaturangaben dabei zu ihrem Rechte kommen.

Literaturnachweise der Sache nie schaden, sondern ihr stets zu Gute kommen würden. Zur vollständigen Beherrschung eines Wissenszweiges gehört eben auch eine möglichst eingehende Kenntnis der gesammten Literatur dieses Zweiges. Wer eine Wissenschaft fördern will, muss mit dem bekannt sein, was bisher in ihr erreicht ist. Er mag sich dabei immerhin zunächst an das letzte Compendium wenden. Aber eben wenn er den Gegenstand gründlich betreiben, mit eigenen Augen sehen und selbständig arbeiten will, wird er allmählich dazu übergehen müssen, die Quellen, aus denen das Compendium schöpft, selbst zur Hand zu nehmen. Er wird bei jeder Theorie, die er gründlich prüfen will, sich genötigt sehen, auf den ersten Urheber zurückzugehen und von da ab die Lehre bis zu der gegenwärtigen Auffassung zu verfolgen. Nur auf diesem Wege wird es ihm möglich sein, die Gründe, welche für eine Ansicht geltend gemacht sind, vollständig zu überblicken und das "für" und "wider" gründlich zu erwägen. Eben hier aber kann ihm der Verfasser des Compendiums seine Aufgabe sehr erleichtern, wenn er möglichst im Einzelnen den ersten Urheber nennt und ausserdem aus der sonstigen Literatur das Wichtigste hinzufügt, d. h. diejenigen Stellen, an denen neue Gründe oder neue Tatsachen oder auch etwa beachtenswerte Einwände vorgebracht sind.*

HERMANN COLLITZ.

Bryn Mawr College.

**Corrections* in parts i and ii of this article; cf. MOD. LANG. NOTES, February and March, 1893.

Column 100, line 38, read Darstellung,
" 101, " 42, " Lieferung,
" 103, " 52, " einverstanden,
" 104, " 41, " unterscheidet,
" 104, " 50, " Werturteile,
" 105, " 3, " bildet,
" 105, " 4, " letzten,
" 106, " 15, " Seitteu.

" 164, " 39, " Grundsätzen,
" 165, " 51, " neigt,
" 167, " 38, " Sprachzuständen,
" 167, " 49, " zu einer Zeit,
" 167, " 52, " Heft,
" 168, " 1, " Absicht,
" 168, " 34, " annahmen,
" 168, " 52, " nimmt.

FRENCH PHONETICS.

Zur Aussprache des Französischen in Genf und Frankreich. Von Dr. E. KOSCHWITZ. (Supplementheft vii. der *Zeitschrift für französische Sprache und Litteratur*, herausgegeben von Dr. D. Behrens). Berlin: Wilhelm Gronan, 1892. pp. xii-79, 8vo.

A great many parents send their sons to Geneva (Switzerland) in the belief that the French instruction given to the young in that city is of unusual excellence, and that the inhabitants speak a pure and correct French. Others again claim that the language of Geneva is a mere dialect, and has thus a bad influence on the speech of the youth sent there for their education. As for me, my early training from the age of ten to fifteen was obtained in the schools of that city, and I lived in a Genevese family, among whom I was received almost as a son; these ties of friendship may possibly influence my judgment too much in favor of Geneva, and of all its institutions, but I have ever maintained that the French taught me was perfectly correct, and that I was more benefited by pursuing my early studies there than I should have been, if I had first gone to Paris, instead of waiting to do so until I was older. For these reasons, I am happy to find that Prof. Koschwitz has himself studied the Genevese speech, and has found it to be pure and correct, even in small details; the work in which he has published his views, is that indicated at the head of these brief remarks.

In 1890, there appeared in Geneva a pamphlet of thirty-four pages, entitled "Parlons Français," by a writer under the pseudonym 'Pludhun' (=Plus d'un); it endeavored to show what bad French is spoken in Geneva, and to correct especially the wrong pronunciation. This work is, however, replete with absurd mistakes, and Prof. Koschwitz has thought best to use it as a basis for his own monograph; he, therefore, first gives a list of pronunciations which 'Pludhun' claims to be common in Geneva, but which, according to Koschwitz, are never heard there; as, for example, *allâtes*, *fîmes*, *reçûtes*, etc., with a short vowel; *évidemment*, etc., with *-ęmā* rather than *-qmā*. There is indeed, in Geneva,

a tendency toward the constant use of the broad *a*, as in *passer*, *classe*, *sable*, *gazon*, etc., but I agree with Koschwitz in never having heard a closed *e* in *ressembler*, *ressource*, etc.; all persons whom I have known were also careful to pronounce *fais*, *dirais*, *faire*, etc., with an open *e* (as also *il est*, *secret*, *belle*, etc.), and *école*, *proche*, *aurore*, *auras*, etc., with an open *o*; but *nôtre*, *côte*, *paume*, etc., with a closed *o*—heard also in *chose*, *rose*, *gros*, etc. My feeling accords also with that of the writer in rarely having heard the syllable *izm* or *im*, in such words as *héroisme*, *catéchisme*, etc., but *ism*; nor is the *s* dropped in *fils*, *ibis*, *bis*, *jadis*, *lorsque*, etc.; the *k* is distinctly heard in *cinquième* (not *cintième*), and such incorrect pronunciations as *cinq* (*sĕk*) *cents*, *quand* (*kāt*) *je te dis*, *chacun admire*, *le jardin est*, are never heard among the educated Genevese.

It seems strange that anyone could have made such blunders as those just noted, and it is fortunate that a prominent scholar has found time to correct them. The writer calls attention to a number of other mistakes, and adds that where 'Pludhun' has accused the Genevese of a faulty pronunciation, "sprechen diese nur ebenso aus, wie dies z. Z. ziemlich in ganz Frankreich der Fall ist," or, in other words, that the peculiarities in the speech of Geneva may also be heard in various places all over France, and, therefore, should not be considered as mistakes or dialect forms of the Genevese.

The remainder of the paper is devoted to a consideration of the usual Genevan pronunciation, and a comparison with that heard in the principal cities of France; we need examine but a few of the more important examples.

Nation, *station*, etc., with the broad *a* (=*āsi̯ō*) is common in Paris, although the usual French pronunciation is *-asi̯ō*; the broad *a* in *pas*, *las*, *tas*, etc., is common except, perhaps, in Paris, where *ą* is heard, and thus, in all such cases, the broad *a* is becoming more and more frequent in France, although it may not be so universally used as in Geneva.

The subject of the mute *e* is a complicated one; attention may be called to the fact that in such words as *atelier*, *aqueduc*, *lourdement*, etc., the Genevese are more careful than the Parisians, for example, and endeavor to give the fullest value possible to every vowel, even to the *ę*. The writer observes that he has heard an open *e* in *j'ai*, *plantai*, *dirai*, etc. I can hardly think this is the usual Genevan pronunciation, except when influenced by some following consonant that would tend to change the closed into an open vowel. *Les*, *des*, *mes*, etc., are heard with the closed *e*; the difference of opinion as to the proper pronunciation of these words is great and Koschwitz, therefore, sums up, in the following words, the results which he has obtained from his investigations on this subject:

"Bis auf ein paar Ausnahmefälle, wo vor Konsonant geschlossenes, vor Vokal offenes *e* erschien, war kein Unterschied zwischen *les*, etc., vor Konsonant und vor Vokal getroffen. Die Sprache des Gesanges, der Bühne und der dichterischen Deklamation erheischt offenes *e*; im höheren Vortrage streiten offenes und halboffenes *e* um den Vorrang; die ungesuchte Aussprache der Unterhaltung, die sich auch in Lektüre und Vortrag einführt, ist allenthalben, in Paris und Provinz, bei Gebildeten und Ungebildeten, die von unserem Verfasser in Acht gethane mit geschlossenem *e*."

The author then continues to examine the cases of incorrect pronunciation mentioned by 'Pludhun,' and shows that the Genevese agree, almost always, with the French themselves, and that their peculiarities, if they do actually exist, are also observed in different parts of France. The following are a few cases in which, according to the writer, the Genevese utterance differs from that in France. *Père*, *mère*, *frère* are said to be pronounced with a closed *e*, but I feel sure that this is not the case with the majority of the better classes; nor should I be willing to accept, as Genevese, the pronunciation of *fécond* with a *g*, by analogy to *second*; nor do I further remember ever having heard an *l̃* in *frileux*, but always a pure dental *l*, as in France.

The writer closes his monograph by stating that he has thus shown the peculiarities of the Genevese pronunciation to be few and insignificant, but he asks whether there may not be characteristic variations, impossible accurately to illustrate by example, in the whole sentence group; whether there do not exist "ganze organische Lautgesetze" that would separate Geneva from the rest of France;

this subject he will consider at some other time. However important these variations may be, we must agree, I think, with Martin, when he says in his 'Parole et Pensée':

"Les habitants du Midi préfèrent aux sons sourds *â*, *ô*, *eû*, *é*, les sons clairs *a*, *o*, *eu*, *è*; dans le Nord de la France, c'est précisément le contraire, et nous ne voyons pas que, pour être plus harmonieux et plus sonore, le français du Midi soit moins intelligible, moins correct que celui du Nord."

EDWIN S. LEWIS.

Princeton University.

ENGLISH DICTIONARY.

The Stanford Dictionary of Anglicised Words and Phrases. Edited for the Syndics of the University Press, by C. A. M. FENNELL, D. Litt., etc. Cambridge: at the University Press, 1892. 4to, pp. xv, 826.

THE acceptance, eleven years ago, of a special bequest of £5000 made by Mr. J. F. Stanford, a London barrister, imposed upon the University of Cambridge the responsibility of completing a dictionary, outline and basis for which were furnished in some part by the testator's own notes. The title of the resulting work indicates roughly its character. What hitherto has been consigned to a supplement or appendix, confessedly makeshift in character, or attempted only in separate manuals, and that avowedly for catchpenny purposes, is here dignified as an object of special scholarly effort.

The editor selected, Dr. Fennell, was not given full discretionary power. A committee[1] of preferred authority determined first the specific aims of the book, defined the special connotation of the term *Anglicised*, and drew up a scheme governing the matter of inclusion. The laxity of the definition is not such, unfortunately, as to temper properly the stringency of the scheme. The two do not work together, as they could have been made to do, to allow the editor liberty without permitting him license.

Anglicised is defined as applying to words and phrases, (a) "borrowed and wholly or partly naturalised"; (b) "used in English literature without naturalisation"; (c) "familiarised by frequent quotation." The "scheme," that is, the committee's formal statement of its rulings regarding inclusion, is so confused by special exceptions and numerous conditioning notes, that we beg simply to give its content. While not professedly including technical terms, the 'Dictionary' is to comprise, (1) all non-European words and phrases borrowed directly,[2] and all European, except French; (2) all Latin and Greek phrases, and those words which retain their original form, or whose original form is found not earlier than 1470; (3) all French words and phrases which "retain a characteristic French pronunciation of one prominent syllable *or more* (!)," and all words of French origin brought in since 1470 and found in French form before 1612, or after that in italics.

The main objects of the work are:—(1) to enable the English reader to find out the meaning and history of the foreign words and phrases, which occur so frequently in English literature; (2) to register the increase of the English vocabulary from foreign sources since the introduction of printing; (3) to record all English words of foreign origin, which have retained or reverted to their native form.

Here are two aims definitely announced, one popular and one scientific. This fact is accurately recognised in the book's make-up, about 50% of the items being, we are told, devoted to "the first object which is popular." The obvious comment must be made that much would have been gained by making the work purely scientific—yet this would have been an absurdity in the face of the 'New English Dictionary' and distinctly a violation of Mr. Stanford's wishes as inferred from his notes. The items they furnish[3] plainly indicate that he meant the work to be (in one relation) frankly popular—a record of foreign words and phrases in current use, including those partially naturalised. Had this single intention, and this only, been followed out, a work of real value for popular reference would have resulted, and moreover the lapse of only a half century or so would have sufficed to

1 Rev. Profs. Mayor and Skeat, Prof. Bensly, Mr. Aldis Wright, and Dr. J. P. Postgate.

2 "With or without change of sound or form."

3 They are starred in the 'Dictionary.'

render it of real scientific value. As it is, the work presented us is curiously full of error and inconsistency—useless relatively speaking for popular reference, and for scientific purposes interesting, rather than certainly instructive—but a partial record of the fact of today, and a woefully incomplete one of the fact of yesterday.

The faults of the Scheme, notably those arising from its over-ingenuity, need no comment.—they become readily apparent when it is considered with respect to the aims of the 'Dictionary' as announced. We pass on then to a consideration of the work itself, and in doing so cannot refrain from a reference to its excellence in externals. The printed page could not be bettered. We discover but one typographical error, other than those in the errata—the accent is omitted in the word *macramé*. Several slips in style occur. The words *stresslessness*[4] and *forcibility*[5] are used. It is safe to say they appear for the first and only time in any dictionary. "The editor's assistant," we are told "has displayed quite a genius for the kind of work." This use of *the* as a self-explanatory demonstrative is novel. "Gymnasium," it seems "has been Anglicised in Holland as *gymnase*." We wonder at this; even Maarten Maartens might scarcely venture so to enrich the English language. Under *Frank*, the phrase is used, "formed in 3 c., A. D." *Ego et rex meus* is luminously explained as "'I and my king' (according to the Latin order), the position giving no dignity to the *ego*, as was supposed by Woolsey's critics." *Endymion* is

> "the name of a youth famous for beauty and capacity for sleep, with whom the moon-goddess (Diana, Phoebe, Artemis) fell in love, and visited him on Mount Latmos."

Cinque cento is defined as

> "It. 'five hundred,' a short way of expressing the period of Renaissance which began early in the century of which 1501 was the first year."

Rowland's *Macassar* is an "oil largely advertised." A *crevasse* is a "long vertical fissure in a glacier." *Entasis* is "a slight convexity of the shaft of a column."[6]

4 Introduction. 5 In definition of *emphasis*.

6 Cf. *Haman, emphasis 1, crapula, edition de luxe*.

In form and arrangement, there are numerous slight inconsistancies. *Magnesium* and *magnesia* have separate headings, while *lithium* is included under *lithia*. *Aesculapian, Egyptian, Florentine* have separate articles, while *American* and others are included under their originals. Words are entered now in their foreign form (often unwarranted by quotation), now as naturalised;[7] now in modern form, now in archaic.[8] Variant forms are given at one time at the beginning, at another at the end of the articles, sometimes are omitted,[9] sometimes have separate articles.[10] In some cases important variants are not given separate references to their originals.[11] Such instances of carelessness are, however, neither numerous enough, nor of a character, materially to affect the book's value. A quotation borrowed from the 'New English Dictionary' is credited under *benecarlo*, but not under *margoso*. Under a number of nouns in *trix*, reference is made for no reason to the corresponding masculine forms; under as great a number no such reference is made. *Kalends* is spelled with a capital; *ides* and *nones* are not.

It seems very questionable taste in a dictionary to call derisive attention to incorrect forms in the quotations by the particle *sic*. Moreover, this has almost always been done in quotations from old books[12]—in the case of errors of typography, not of scholarship.

Abbreviations of book-names should have been included in the list of abbreviations. How many can decipher off-hand *Howell, Fest, Let.*, and similar curtailments? This reminds us that there are more varieties of Latin in this 'Dictionary' than one generally meets,—they are not, however, explained in the list of abbreviations. There is plain Lat., and Mod. Lat.,[13] and New Lat.,[14] and Late Lat.,[15] and (upon one occasion) Bot. Lat.[16]

7 Cf. *colombario, corbaccio*, with *Creese, crimson*. *Dahabieh* is spelled differently from the original Arabian and every form in the quotations.

8 Cf. *cinnamon, crimson*, etc.

9 For example, *démiurge, elicampane, cogniac, sinamome*, etc.

10 For example, *couchar, couchee*.

11 For example, *emery*. *Catsup* is not given a seperate reference, though the only quotation has that form.

12 *Epinetheus* (*sic*) Howell, 1642, *gymasia* (*sic*) Holland, trans. Pliny, *fiorituri, landsturm*, etc.

13 For example, *Anglomania, megatherium, phantasmagoria*. 14 For example, *entozoa*. 15 For example, *per se*.

16 See *epidendron*.

Study reveals the fact that Mod. Lat. means the Latin spelling of a word newly coined from the Greek.

In indexing phrases, first words have been taken as indices of place. This is excessively annoying to the reader. Moreover, it reduces the editor to the absurdity of placing the phrases beginning with *le* apart from those beginning with *les*, and worse still, those in *l'* apart from the *la's* and the *le's*. Of course, the simple way, and one considerate of the reader, would have been to index by letter-sequence, independent of word division. The way chosen was one convenient only for the editor himself. He had all his *le's*, *la's*, and so on, in separate lists convenient for checking.

The 'Dictionary' contains 12,798 articles, treating of 13,018 words and phases. The following facts are of interest. There are 2617 French derivatives in original form, 3797 Latin, 495 Greek (including naturalised forms), 1199 Italian, 716 Spanish, 336 Hindoo, 225 Arabic, 147 Turkish, 113 Celtic, 83 American Indian. It seems evident that the first letters of the 'Dictionary' were more carefully worked at than the latter.[17] Diacritical marks are not attempted as a rule; stress, only, is marked; It is surely to be regretted that the editor goes out of his way to pronounce the *ch* of *chivalry* soft. Is its proper and historical pronunciation a thing of the past?

Etymologies are inserted as a rule, the Introduction tells us, only when new light is afforded. Evidently the editor could not resist many, for example those of *orchid* and *buccaneer*, because of their interest and prettiness. The fabulous derivation of *meringue* is given a new lease of life. *Ruelle* is described as "Fr. *lit* 'bedside'"; literally, of course, it is nothing of the sort, but not going back too far, it was the space between a bed and the wall, not the bedside. The sense 'bedside' resulted from this, and particularly (for a time) in England. Why necessarily should *eureka* 'be spelled *heureka*'? The word's form testifies to the fact that it passed straight into common speech from the Greek original, without the intervention of Latin spelling. It may offend the ear of the classical scholar, but scarcely that of the student of English. What difference is there, we might ask, between "Old It. *farfalla*," and the modern word? The editor puts the cart before the horse in an amusing way, when, in speaking of the word *Negus*, he suggests that Beresford's witty quotation from Milton

> "Nor could his eye not ken
> Th' Empire of Negus."[18]

may have had something to do with its derivation.

Passing to the matter of inclusion, in order to give some idea of the surface error and inconsistency present in the book, we point out the omission of the following familiar words: *foible*, *invalide*, *mackintosh*, *declassé*, *nocturne*, *posliche*, *bugloss*, *borage*, *redowa*, *bestiarium*, *flux*, *pleineaire*, *remarque*, *zenith*, *nadir*, *pulsatilla*, *scarlatina*, *mastiff*, *plaque*, *caniche*, *Bessemer*, *myopia*, *ogre*, *Pentecost*, *trochee*, *smilax*, *stramonium*, *Carrara*, *directrix*, *hypogeum*,[19] *khismet*, *conte*, *pastel*, *rampant*,[20] *acta*,[21] *scaena*.

To emphasise this point, we compare the dictionary with itself. Of the following paired words, the italicised are admitted, the others are not:—*empyema*, empyreuma; *ample*, simple; *amplitude*, certitude, fortitude; *Argand*, Bunsen; *Asgard*, Midgard, etc.; *bal paré*, bal masqué, bal poudré; *Avatar*, Karma; *chylus*, chymus; *hinterland*, *gymnasium*, *brodstudien*, rathshaus, realschulen; *basso profondo*, tenore robusto; *Devanagari*, Prâkrit.

The editor handles certain questions regarding inclusion in the Introduction. Words in *-or* caused him much trouble. There are two

17 For example, as regards inclusion. An average of the great dictionaries taking the letters by three's, gives a series of percentages which may be taken as a modulus. The Stanford series is given as denominator:

$c, \frac{21.06}{37.44}$; $f, \frac{9.79}{12.68}$; $i, \frac{15.15}{8.87}$; $l, \frac{4.86}{4.19}$; $o, \frac{9.27}{9.85}$; $r, \frac{14.70}{12.80}$; $u, \frac{20.05}{11.25}$

$x, \frac{4.61}{2.59}$; $z, \frac{.55}{.37}$.

The divergences are notable; the first six letters, for example, occupy, as a rule, less than a third; in the Stanford more than a half.

18 Milton, 'Paradise Lost,' xi, 397, quoted by Beresford, 'Miseries,' ii, 95 (5th ed).

19 Though it occurs in the quotation under *colombario*, itself an obsolete word.

20 Italicised by Ben Jonson.

21 Common in the 16th century.

classes—Latin originals and English coinages. These could have been discriminated. Unfortunately, some came in before 1470; those, of course, had to be excluded. It was a matter of special difficulty, and the voluntary readers evaded words of this character. His embarassment resulted in the curious decision to admit *all* words ending in *or*, whether Latin or not, which are on the sunny side of 1470. It is only fair, he thinks, to the general reader, who might look up a word in *or* under the belief it was Latin. Why a reader would look up words like *actor*, *enunciator*, *perambulator* in this work, it is hard to imagine. The value of the 'Dictionary' would not have been impaired, if they had all been omitted. As it is, numbers[22] are overlooked. No result of practical value is obtained, and the etymological difficulty might just as well have been left to Dr. Murray's slow, but sure, unloosing.[23]

The decision to accept a presumption as certainty in the case of words of doubtful origin, Latin or French is rather unsatisfactory. It involves the throwing out of many words as adapted from the Latin, and not borrowed from the French. Rather than give a decided opinion in a matter so subtle, would it not have been better to state the doubt? In any case, why does not the reasoning applied to words in *or* apply here? As regards vexing questions whether words in-*ado* are French or Italian, it need only be said that they are to be intelligently decided, as a rule, only by a toss-up.

Exotic words are excluded, excepting such names of vehicles, vessels, implements, coins, commodities, as seemed likely to be imported. Why then *bota*, *abbatage*, *brial*, *intarsiatore*, *intarsiatura*, *landmannschaften?* Geographical names applied to varieties of an article are excluded, for example, *Demerara* (sugar). This ruling does not hold for laces and wines. The editor's taste in these matters is interesting. He shows a preference for point-lace of various sorts; as regards wine, we find *Heidsiec*, *Beaune*, *Montefiascione*, *Valdeponas*, etc., but not *Mumm*, *Larose*, and dozens of others, for which quotations could have been readily furnished. *Chianti* is not given in its familiar English use as meaning a *vin ordinaire* of Italian growth. The best vintage of Burgundy is pointed out. *Bordeau hammer* is described as having been a customary comic phrase—a doubtful matter. Finally, if laces and wines are admitted, why not pottery and porcelain, other than *delf*, *faience*, *majolica*? And why not cheeses?

Turning from the Introduction, we note curious contradictary rulings from the point of view of form. There has been nothing said of modern scientific coinages. We find a number included,[24] while hundreds quite as worthy are excluded. In the case of *abiogenesis*, and *biogenesis*, one cannot resist the malicious surmise that they were included in order that the editor might correct Huxley in his coining, a thing he is careful to do. Why should a number of words from the Latin in *icus*,[25] *alis*,[26] *anus*,[27] *inus*,[28] be admitted, and others be excluded,—and this quite irrespective of the question whether they came through the French or not, or were coinages by analogy? Why are *Americanise*, *Caesarise*, and *Adonise* admitted, and their numerous analogues passed by? Why are *Caesarism*, *Euphuism*, *Guevarism* admitted, and *mesmerism*, *hypnotism* *idiotism*, and *alienism* refused? Why are scores of words from the French in *er* omitted, when numbers are given admission? Why are freak-words like *hocus-pocus*, *conundrum*, *dahlia*, *gardenia*, *balloonomania*, *circumbendibus* included, and others like *alarum*, *panjandrum*, *omnium gatherum*, *sanitarium*, and the interesting nondescript *tantrum*, omitted?

If now we take up special classes of words, grouped together by a relationship of meaning, we come upon further inconsistency and omission. Of familiar terms in everyday life there are plenty; for example; *barége*, *foulard*, *crêpe lisse*, *filoselle*, *souchong*, *cru*, *sauce piquante*. With these compare omissions; for example, *chiffon* (fabric) *lingerie*, *gants de Suède*, *crêpe de Chine*, *jersey*, *balayeuse*,

22 Reflector, enactor, professor, etc.

23 The 'Stanford' is, by the way, corrected by aid of the 'N. E. D.' as far as *E—Every*.

24 *apodiabolosis*, *exo-* and *endo-skeleton*, *exo-* and *endosmosis*, *melodeon*, *Anglomania*, *Anglophobia*, etc.

25 *scorbutic*, *Bacchic*, *Gallic*.

26 *Bacchanal*, *Iscariotical*,

27 *Aesculapian*, *Caesarean*, *Egyptian*, *Vesuvian* (*l*)

28 *Alpine*.

oolong, *brut*, *sauce tartare*, *fromage*. The famous historical terms *merveilleuse* and *incroyable* are not given. *Marron*, a firework, is noticed under the Italian word for chestnut, but the ubiquitous sweetmeat in its familiar French form, either when *glacé* or *déguisé*, receives no notice. The fruit-growers *tasche* and the billiard-player's *massé* and the printer's *stet* should have been given a place. *Jocoseria*, *voodoo*, *japonaiseries*, *les désagréeables*, *débardeur*, *cloches*, *bad*, *fjeld*, *fels*, *hof*, *wald*, and the geographical prefixes *kil-* and *nan-*, should have been explained as by strict analogy with words included.[29] *Rastaquouère*[30] and *croquis* suggest two classes of French slang-words, only a few of which are admitted and those, like these, rare. Famous names, used as type-names, are included; the selection made is a curious one; cf. *Egeria*, *Buridan*, *Aeneas*, *Brantôme*, *Alnaschar*, *Astolpho*, *Rosinante*, *Nathaniel*, admitted with *Electra*, *Duns Scotus*, *Calypso*, *Dido*, *Voltaire*, *Sinbad*, *Aladdin*, *Roland*, *Sancho Panzo*, *Daniel*, omitted,—not to speak of troops of others. Often admission of a name depended, apparently, simply upon the chance discovery of a single quotation showing its use as a type-name, but in the case of *Atalanta* and *Astolpho*, the names are not used in the quotations as type-names at all. Proceeding and noting as omissions only words that should have been admitted by strict analogy, we find of terms in Music[31] over a hundred omissions, general scientific terms,[32] 140, Medecine,[33] 131, Astronomy[34] 10, Architecture[35] 24, Philosophy[36] 14, Geology[37] 10, Botany[38] 24, terms ecclesiastical[39] 16, Art[40] 20. As special instances, we might note that many names of muscles in *or* are admitted, as many excluded; certain names of organ-stops and terms in dancing and cooking are admitted, others excluded; extremely unusual botanical names are often admitted, others (not in our list) excluded. Admission seems to have been the result simply of hitting hap-hazard on a quotation. That the intricacies of the 'Scheme' are in part responsible for this, there is no doubt; undoubtedly it complicated matters in a way that produced general confusion. But how are we to take a case of this sort:—the month-name, *January*, is in, *February* is not; *March* is in, *April* not; *May*, *June*, and *July* are in, *August* not. It is absurd to pretend an etymological reason for this. Again, why should words without definition or derivation be admitted, even though nothing in the quotation justifies their admission; for example:

"She left the Aeolian harp in the window . . . . . and coiled herself up among lace pillows and eider *blemos*."[41]

This word looks at least like a respectable alien, but the matter becomes ridiculous in a case like the following:—"There are plenty of sea-gods little better than salt-water kelpies or marine *bunyips*."[42] The Celtic word *kelpie* is not included, by the way (and in passing, is there such a thing as a salt-water one?). This reminds us of the fact that in innumerable cases anglicised words found in quotations in the 'Dictionary' itself, have not been included, for example, *troll* and *nixie* under *Alp*, a nightmare. Of four words in quotation under *bianco*, three are indexed. Three words in quotation under *escu* are not included. *Petard* is not admitted, even on Shakspeare's authority, though it occurs in a curious variant form (*Peter*) in a quotation under *blunderbus*; surely it is no whit farther from its original.[43] From

29 Taking such as suggested themselves, we note in all 43 omissions.

30 Miss Braddon; but where are her countless others, and Miss Edwards', Miss Thackeray's, Hook's, Albert Smith's, Lever's and Lover's?

31 For example, *motet*, *nocturne*, *virelai*, *prose*, *quatre mains*, etc.

32 For example, *aardvark*, *copperas*, *coccyx*, *flux*, *congar*, *echelon* (lens) etc.

33 For example, *vagina*, *triceps*, *variola*, *risus sardonicus*, *suspiria*, *occiput*, etc.

34 For example, *Saros*, *zenith*, *nadir*, etc.

35 For example, *clerestory*, *corbel*, *donjon*.

36 For example, *cornutus*, *verstand*, *verkunft*, *empiricism*, etc.

37 For example, *jade*, *corundum*, *cinnabar*, etc.

38 For example, *horae canonicae*, *cotta*, *soutane*, *antependium* (cf. *anteport*), etc.

39 For example, *mezzo-rilievo*, *pleine aire*, *siccatif*, *Anadyomene*, etc.

40 C. Kingsley, 'Yeast.'

41 *Athenæum*, Jan. 14, 1888, p. 47.

42 Under *embrocado*, mandrita; under *cherion*, amnios; under *cicada*, tettinx.

43 Under *Adam*, we have *Adamical*, *Adamitical*, *Adamist*, *Adamite*, *Adam's apple*. Under *America*, *American*, *Americanism*, and (mirabile dictu!) *Americomania*. Surely this is a work of supererogation.

'Quits' is taken the following:—'Is this Peissenberg what you call an *alp* or *alm* . . . . is it one of those pasture grounds on the mountains . . . .?" *Alp* is here illustrated as meaning a mountain pasture. In the first place the word is purely exotic; in the second there is no such German word, it properly being *Alpe*; in the third it is dialectical (dialect forms are professedly not admitted); in the fourth the word *alm* which follows—the regular German word—is not admitted, though resting on equal authority of quotation with the word *alp*.

By way of dismissal to this part of the subject, we would ask a question. Should not the scheme of a dictionary of this character have been made at least sufficiently broad to include words like *eglantine*, *ergot*, *granite*, *terrier*? Or take the word *etiolate*—has it anything but a foreign flavor? Yet though this useful word is omitted, the exotic *Spaniolate* exactly similar in form is included.

Just what the character of the definitions should be in the case of a work like the 'Stanford' is, perhaps, a question. Had its eye been single, that is scientific, definitions would have been as a rule non-essential. Unfortunately, deference for its popular aims carried the day. The definitions are, as a result, amusingly circumspect about trifles, elaborate and diffuse in their treatment of even the simplest matters, and often discursively instructive in directions that carry quite out of the dictionary's province. Of this the *Saturday Review* seems rather to approve. It asks in admiration if anyone would ever have supposed that *Mexican caviare* was made of the eggs of a fly. Apart from the fact that there is no such thing as *Mexican caviare*, and that the authority quoted by the 'Stanford' employs the term only because the Mexican *ahuauhtli* is used in a way similar to the European delicacy, it is quite needless to say that the 'Dictionary' had no call to fill the place either of an unabridged or an encyclopaedia. Eleven several headings were not necessary under the word *accent*, or under *color* thirteen. The important point is when and in what form these words were adopted—derived meanings are not 'Anglicised'; the children and grandchildren of a naturalised foreigner are not aliens whose names must be filed on the Court-lists. What reader will turn to the 'Stanford' for an exhaustive discussion of the senses in which the word *accent* is used, or for instruction regarding the laws of stress and accent in English speech? Why should we learn here that *color* is a "particular variety of appearance," depending on the reflection of light, or the novel and interesting information that

"Sometimes white and black are regarded as being without colour, according to which view only the results of various decompositions of white light are colours"?

Military and architectural meanings are added under certain terms and not under others. Under many words, derivatives are added, a thing which the Introduction expressly said would not be done.[44] *Album* is given as "American (*sic*) for *visitor's book*"; this bold American innovation is not illustrated by a quotation. *Agitator* is defined as "a shaker in a physical sense." *Lasquenet* is adequately described as a game in which one player holds the bank and the others play against him. *Bel étage* is defined as "best storey, first floor. N. B. *belle étage* is wrong."

The slight touch of cynicism in the following definition is probably not intended.

"*Chloe;* name given by Horace to a young woman who is supposed to slight his addresses (*Od.*, 1.23, iii, 26), hence used in modern poetry as the fictitious name of any young woman."

This is probably only *naiveté*, as other definitions show:—

"Don Juan, Sp. 'Sir John' the name of a hero of Spanish romance, dramatised in Italy and England,[45] represented as the seducer of a lady (or many ladies) of *good birth*, and as a murderer, and as being eventually taken alive down to Hell. The well known *Don Juan* of Byron is a mere frivolous libertine."

Double entendre is

"a word or phrase used in a double sense, one of which is generally innocent, while the other is more or less unbecoming."

Encore is "often heard as *Caw!*" To *compare* is

"to give *viva vôce* or in writing, the degrees of comparison of any adjective. For instance,

44 Is Molière unworthy of remembrance?

45 Cf. *baggage*.

a teacher or examiner says 'Compare *much*.' *Ans:* 'Much, more, most.'"

Definitions that involve real error are not infrequent. We note one particularly which is, by the way, quoted from the 'New English Dictionary.' The item is as follows:

"*Bague* sb: Fr: ring, brooch, trinket, 1475. Medea tooke alle the most richest Jewels and bagues portatif, Caxton, Jason, 106."

If the definition stands, Caxton then meant to say Medea took all the richest jewels and rings that could be carried. Bagues here, as the reader has perceived, is used in its regular Old French meaning[46] of goods, chattels, bundles—"such goods as could be carried." The definition of the 'New English Dictionary' is undoubtedly wrong. *Actualité* is defined as "real existence, reality opposed to potential or to imaginary existence." Both quotations given show the error here made, though in one the word is used in its abstract, in the other in its concrete, sense. One is from Thackeray:—"We are not going to praise it; it wants vigor . . . and what you call *actualité*." The other is from the *Athenæum*, "French dramatists lose little time in the production of *actualites*." The word of course is artist's slang. Precisely the opposite mistake is made in the case of *morbidezza*, which is defined as used by artists, while its use in its primitive sense is passed by. Carelessness appears in a definition following one just spoken of. The quotation is from Nathaniel Fairfax: "God's being is such altogether in a readiness or *actualiter*." Here *actualiter* is defined as an adverb, when it is plainly the substantive,=*nunc ipsum, res ipsa*, a common word in late philosophical Latin, and familiar to every reader of Sir Thomas Browne.

The following moralising definitions display a somewhat misdirected energy. *Battue*, "an unsportsmanlike butchery of game"; *Boudoir*

"Fr. lit. a place to sulk in, *bouder;* originally a private apartment where a man could study or meditate without interruption, now a private retiring room, where a lady can be alone or receive her intimate friends. Dictionaries are polite enough to add the idea of elegance to the definition, but this quality depends upon the taste of the occupier."

46 For example, *dominicin, linctus, literator*.

Passing now to the matter of quotations, it is only fair to say that the 'Stanford' puts on record a large number of valuable quotations. At the same time there is a lack of system, completeness, and consistency, as marked have as elsewhere. Several hundred carefully selected books have been read we are told, for the purpose of collecting the literary materials upon which the best part of this work is based. We repeat with increased emphasis that a detailed list should have been given.

As concerns authorities in general, it may first be noted that while it is interesting to have a minute made of even a small part of the foreign words and *blumenphrasen* of the sixteenth and seventh centuries, it is impossible to regard the greater number of these as in any sense anglicised—the editor indeed might have known how impossible it was in any case to "round in" all the innumerable exoticisms, lugged by scores into the polite speech and the literature of those periods. As it is, we wonder at his choice of authorities. Howells and Harvey are names often seen, but Lyly, Browne, Fuller, scarcely ever appear. The Latin terms and phrases in Dryden's 'Essay on Dramatick Poetrie' are actually, apparently, entirely unnoticed. Harvey, the vain and quarrelsome pedant, whose pages are glanced into by perhaps one person a year, is often referred to—while a famous classic, and one constantly read, like Sir Thomas Brown's 'Religio Medici' is passed by completely. The first half dozen words and phrases, therefrom taken at random, were not to be discovered in the 'Dictionary.'

It is surprising to find George Augustus Sala appealed to again and again as authority for the standing of anglicised French. It is the exotic words and phrase, not the standard, which find place in the fashionable novel. Many references are made to what is nothing better than ephemeral trash. For example, we find the word *aasvogel* on authority of Haggard's 'Jess.' *Hinterland, Schwärmerei*, and other German words, are given on the single authority of the *Athenæum* where moreover they are used in quotation,—*Brodstudien* similarly on the strength of the *Saturday Review*, and *Denkmal* on that of *Echo*, a publication which certainly has not made much

noise in the world. Words like *Weltschmerz* and *Zeitgeist* may be considered as anglicised, but those above mentioned certainly possess no such claim.

Affiche is given as having been anglicised in "the 14, 15 cc."; no quotation is brought forward in proof. *Allegator* is marked rare—a fact borne out by the absence of a quotation. We note several such cases.[47]

A rather amusing error is to be found under *girasole*[2] defined as a sunflower; the only quotation given is from Kane:—"in the midst of which like a large girasole flashes the round sun." Only a desire to find an English analogue for the French *girasole* could have caused this interpretation of Kane's meaning. He refers of course to the girasole, the fire-opal. So undoubtedly in an Arctic atmosphere the sun would look—certainly would not "flash like a sunflower."

The quotation "A besognio, a cocoloch, as thou art" is given by a most amusing error under *cockroach*. *Cocoloch* is simply Old French *coqueluche*, a hoodwearer, rustic, simpleton.

With regard to the phrases and familiar quotations from foreign tongues, little need be said. Nothing could be more curious than the ruling which has governed admittance and exclusion in this particular. Long and perfectly unfamiliar phrases from sixteenth century authors are admitted, while most familiar daily quotations are excluded,—and *vice versa*. The "English reader" may better betake himself to any cheap handbook than to this specially prepared dictionary. The omission of famous phrases that have become in translation a part of the texture of daily speech, seems particularly unfortunate, for example,

soufflet le chaud et le froid; c'est le commencement de la fin; consuetudo est secunda natura; fortunae filius; les larmes à la voix; le style est l'homme même; olet lucernam; splendidia vitia;[48] *vivere est cogitare* (Cicero); *major ceremoniarum; imitatores, servus pecus; giovine canti, diavolo vecchio; gens de lettres*; *flux de bouche; a capite ad calcem; facta non verba; aide toi, le ciel t'aidera.*

So also familiar legal words and maxims:—*consuetudo est altera lex; actus me invito, factus non est meus actus; incerta pro nullis habetur; non constat; occasio facit furem; res judicata; ipso jure; mare apertum; multitudinem decem faciunt; litera scripta manet; jus possessionis.*

It seems unfortunate that explanations of the historical and other associations of the phrases have so generally been omitted. *Sauve qui peut* is explained but the 'Dictionary' is not even at pains to say that *Semper eadem* was the motto of Elizabeth, or refer to the occasion which makes the words *Esto perpetua* truly memorable, while in the case of *pour encourager les autres* and *Solvitur ambulando*, the explanation, which is absolutely necessary, is not given.

From the one hundred and forty omissions of familiar phrases and quotations noted, we select the following examples:—*labor omnia vincit improbus; Caesarem vehis Caesar isque fortunam; certum quia impossibile; cherchez la femme; experto credite;*[49] *clarior e tenebris; in hoc segno vences; la genie, c'est la patience; Malbrouck s'en va t'en guerre; mehr licht; ora et labora; anch' io sono pittore; -non Angli sed angeli; sic transit gloria mundi; allez vous en; a la belle étoile; la donna est mobile*, etc.

Enough however of mere fault-finding. We may conclude as follows. As a book of popular reference, the 'Stanford Dictionary' will never fill a large sphere of usefulness; the English reader will find it better in every case to consult the 'Imperial' and the 'Century.' For the philologian, there is much included that is of value; he will speedily determine the books equation of error, and use it to some profit, until the 'New English Dictionary' is complete. To sum up, it will always be a work of which to say, "Perhaps you will find what you want in the 'Stanford,'" rather than instantly and conclusively, "Go to the 'Stanford.'"

CLARENCE GRIFFIN CHILD.

Johns Hopkins University.

47 That is, Tertullian's famous phrase is omitted, while *splendidia peccata* of nameless origin is included.

48 *Experto crede* is given, but Virgils' phrase is not.

SPANISH GRAMMARS.

A Brief Spanish Grammar with historical Introductions and Exercises by A. HJALMAR EDGREN, Ph. D. Boston: D. C. Heath & Co.; 1891, 12mo. pp. viii, 123.

A Practical Spanish Grammar with Exercises and Themes by EUGENE W. MANNING. New York: Henry Holt & Co., 1891. 16mo pp. vi, 243.

FROM the preface of Prof. Edgren's work, we learn that it

"is intended primarily for college classes and such students as would begin reading Spanish without waste of time, on the basis of an accurate knowledge of the essentials of its grammar."

This idea is a good one, but the way in which it has been developed, makes the use of the work as a text book extremely difficult, if one should attempt to follow the grammar systematically; for, in many cases, the author in his attempt to condense the material, has thereby sacrificed clearness, and in other cases the arrangement of the material is not well adapted for class work.

The book is divided into three parts: the first contains the elements of Grammar including the irregular verbs, and each chapter is preceded by "a brief sketch showing the relation between Latin and Spanish as regards the subject therein treated;" the second is devoted to syntax, with a short chapter on "Versification," and another on "Spanish words in English"; the third contains exercises to be used in connection with the elements,—the whole being followed by an alphabetical index.

As the working part of the grammar is confined to the first division and the exercises, my remarks must be devoted largely to these sections. I would simply note in passing that in the introductory chapter on "the Spanish Language," the words *alabarda* and *norte* are mentioned in connection with the Teutonic invasion. The first, however, may possibly be derived from Arabic *al harbet*, and the second from Anglo-Saxon *norð*.[1]

1 I. cf. Körting 'Lat.-Rom. Wörterbuch,' *s. v.*

The chapter on pronunciation may be characterized as deficient, at least, since in nearly every case where the author attempts to describe a sound that has not an exact English equivalent, the results are too indefinite to be of practical service to the beginner. To quote directly from the grammar: "e=close like *a* in 'fame' (but without its 'vanish') when it ends a syllable, save before ll. rr. . . . . te-meré, le-che, me-tro" (p. 6). A similar definition in the same position, that is, "o=*o* in 'no' (without 'vanish') when it ends a syllable save before ll, rr"; "b=b; but between vowels it verges on a *v* sound, being made without firmly closing the lips" (p. 7). In addition to this indefinite statement, the author nowhere mentions the Spanish *v* and the student must naturally infer that it is like the English *v*. "J=rough aspirate h (always)" (p. 8).

The chapters on "Articles" and "Nouns" do not call for special comment.—In the treatment of adjectives, nothing is said regarding the position of adjectives before or after the noun, and in the exercise on this topic the student is referred to the chapter on the subject in the second part of the book. It seems to me that the treatment of this important matter might well have been inserted in the elements, in place of the pages occupied in treating "Augmentatives" and "Diminutives," since the latter, for practical purposes, could have been omitted entirely or treated in an appendix. Under comparison of adjectives, the uses of *que* and *de* for the comparative particle 'than' are mentioned, but *de lo que* is omitted.

In the treatment of kindred pronoun groups we come to the first striking innovation of the author. The terms 'tonic' and 'atonic' are used instead of the old designations 'disjunctive' and 'conjunctive,' because the former refer to "their real scientific distinction." It is to be regretted that the old unscientific terms have not been retained, as in the author's 'French Grammar,' for the words 'tonic' and 'atonic' convey to the mind of the beginner no adequate idea of the force of these two forms of the pronoun. On the other hand, 'conjunctive' and 'disjunctive' immediately suggest to him the fact that the

personal pronoun is either 'joined to' or 'separated from' the verb.

The chapter on "Possessives" is meagre and inadequate. No discrimination is made between possessive adjectives and possessive pronouns,—a division that would certainly aid the student in the early stages of his study. And furthurmore the learner is given no rules to guide him in the use of 'tonic' and 'atonic' forms of the possessives, but he must be satisfied with simply a definition of these terms. In fact, the whole treatment including possessive adjectives, and possessive pronouns, with the tonic and atonic forms of each, is condensed into less than a single page of the grammar.

Before taking up the irregular verbs, I will quote the author's preface in regard to the system he has adopted:

"It is hoped that the method of classification here adopted, reducing the number of irregular verbs to about thirty by conjugating all other verbs according to eight models (three leading and five subordinate)[2] will materially simplify a difficult and important topic."

The five (?) subordinate models are simply the first four classes of irregular verbs adopted by Knapp in his 'Spanish Grammar.' The difficulty in the grammar under consideration, is that only one model verb is presented in illustration of the characteristics of each class, consequently in order to know how any other verb is conjugated, the student must refer to the general index at the end of the book. It would have been more convenient at least, to have four or five leading verbs of each class conjugated in full, after studying which the student would be able to recognize the verb-compounds at a glance.

There are still left the twenty-nine verbs which can not be conjugated according to any one of the four classes just mentioned, hence the author calls them *irregular*. These twenty-nine irregular verbs are arranged in *alphabetical* order, with no attempt to classify them according to their irregularities, and the space allotted to each one is meagre in the extreme. To cite a characteristic example:

"Querer: "wish, like Pres. group according to 84. a—Fut. *querré*.—Pret. *quise*, *quisiste*, *quiso* etc. (*quis-* throughout the pret. group)" (p. 43).

The objection to the system here adopted will be apparent to any one who knows how much the student is aided by having these irregular forms presented in tabular view, and conjugated in full.

In regard to the auxiliary verbs, the student, according to the author's plan, must have studied the three regular congujations and nearly all the irregular verbs, before he finds the paradigms of *ser*, *estar* and *haber*, since the "Auxiliary verbs are classified and described with the irregular verbs where they belong." In other words, he must know the simple tenses of all the regular verbs and most of the irregular forms before he is supposed to construct any of the compound tenses. This I would hold as a bad arrangement for the student "who would begin reading without loss of time."

The exercises, based on the first part of the grammar, are put at the end of the volume "where they will not impede reference to the grammar or disturb its methodical presentation." For a grammar intended primarily for reference, such a plan is the only feasible one, but in an elementary treatise intended for class drill, experience leads me to believe that the exercises should immediately follow the subject they are to illustrate. Moreover, quite a number of important grammatical principles are found only in the section devoted to the exercises; for example, explanation of the personal accusative construction (p. 94); periphrastic construction with personal pronouns (p. 99); "possessives agree with the object possessed" (p. 100), "cuyo agrees with the object possessed" (p. 101). Such facts as these seem sufficiently elementary and at the same time of sufficient importance to deserve a place in the first part of the grammar, and their place among the exercises must certainly "impede reference to the grammar," particulary to the elements.

Lack of space prevents more than a passing remark on the remainder of the work, that is, the syntax. As a whole this is by far the best part of the book, though even here we have

[2] This is evidently a slip of the pen. The author intended to say "*seven* models (three leading and *four* subordinate)."

cases where in the author's attempt to condense, clearness has been sacrificed.—In the chapter on Versification, we have in four pages quite a skillful presentation of the subject.

The typographical errors noted are: p. 26 l. 2 *él de V.* for *el de V.;* p. 32 l. 18 *love* for *loved;* p. 34 l. 8 *amara* for *amaras*; p. 34 l. 9 *amara* for *amaras*; p. 38 l. 1, note to pid, 'ped' is omitted; p. 49 l. 6, *jamas* for *jamás*; p. 53 l. 1; "use of the possessive for the def. article," for use of the def. article for the possessive; p. 110 l. 16 *hare* for *haré*. The references omitted are p. 21 l. 7, §15; p. 46, l. 41, §139; p. 47, l. 3, §137; p. 53 l. 2, §124. On the whole the grammar can hardly be commended; its many deficiences can easily be attributed to the hurried manner in which the book was evidently compiled.

Prof. Manning's Grammar is arranged on a somewhat different plan from that followed in the one just mentioned. No separate division is made between grammar and syntax, but the parts of speech are treated in regular order, and given in sufficient detail to suit the purpose of the college student, who desires a reading knowledge of Spanish. A wise discrimination is shown by the author in deciding what to insert and what to omit in the treatment of the several subjects. Two serious defects in arrangement of the material must, however, be noted.

In the first place, the frequent abuse in the use of foot-notes, in which are found important grammatical facts that should have a prominent place in the body of the work, if we consider the general habit among students of utterly disregarding foot-notes. A few examples will suffice to illustrate this point: p. 10, note, explanation of the personal accusative construction with *á*; p. 22, note 4, *mas-de* (in contrast to *mas-que*) is used with numerals; p. 32, note, the periphrastic construction with personal pronouns; p. 46, note 2, "In exclamations, when followed by an adjective, *qué* means 'how'; as, ! *qué feliz*! 'how happy'!" and others. The author is, of course, lead to this arrangement from a desire to avoid crowding the text.

The second defect in arrangement concerns the irregular verbs. Their classification, which, the author tells us, "is an entirely new one," consists in a division according to the three conjugations, but there appears to be no well-defined attempt to subdivide the several conjugations according to the phonetic peculiarities of the verbs. In fact, in the first and third conjugations, the verbs seem to be arranged alphabetically. It is difficult to see why the author should object to giving the student at least a few general principles that underlie the changes in the irregular verbs, and then make a classification according to these principles. Indeed, the arrangement adopted by Prof. Knapp in the work referred to above (p. 123), is so sensible a one, that it is hard to understand the motive for the present questionable distribution of this material; the author himself does not inform us why he thinks "it will greatly facilitate the mastering of the verb."

After these remarks concerning the arrangement of material, let us go back and note a few points in reference to the individual chapters. In the treatment of Pronunciation, the author makes the far too sweeping statement that

> "the quality of the vowels remains the same, though they are short in unaccented and (generally) long in accented syllables" (p. 2).

The explanation of the sounds of *b* and v is too indefinite. On p. 15, the rules for the use and omission of the definite article are replaced by fourteen Spanish sentences from which the student must draw his own conclusions. The chapter on personal pronouns contains the welcome statement, that is generally overlooked in grammars: "The subject pronoun may either precede or follow the verb even in declarative sentences." By bearing in mind this fact the student will be saved much annoyance in the early stages of his reading.

In speaking of the use of *se* for the conjunctive pronouns *le*, *la*, etc. (p. 33), it would have been well to enforce upon the student's attention, that the similarity of this particle to the reflexive pronoun *se* is purely accidental. The whole subject of the subsitution of *se* for *le*, *la*, etc., is confusing for the beginner, and a little more help at this point, would greatly simplify matters.

Lesson xxxiii on "Prepositions (concluded)"

is devoted to "some illustrations of the different way of translating English prepositions into Spanish." The results are at least diverting. A few examples will suffice:

"Against: Estaré de vuelta para fines del mes";

"Over: Vuelva V á leerlo"

"Out: Está de mal humor"

These examples fill about three pages, which could have been better employed, it seems to me, by classifying the same sentences so as to illustrate the several Spanish prepositions; in this case it would have formed a useful chapter of reference.

The author has intentionally made the vocabularies of the several lessons long; in fact, "only about one half of the words are used in the themes." The reason for the introduction of this large number of extra words, is not clear to me, since, as the student does not need them in his exercises, and as he must gain his vocabulary by the constant reading of Spanish texts, these extra words might well have been omitted, thus considerably reducing the size of the volume.

The last chapter of the book (pp. 179-194) is devoted to a "Sketch of the History of the Spanish Language, especially in its relation with the Latin." Here we have a very good presentation of the salient features of the subject, with a short outline of the literary masters including the prominent writers of the present century.

The typographical errors noted are: p. 34 l. 25 *divertiendolos* for *divertiéndolos;* p. 36 l. 20, *mio* for *mis;* p. 50 l. 27 *está* for *esla;* p. 86, l. 20 *acuérdes V.* for *acuerde V.* or *acuerdese V.;* p. 86, l. 14, *el* for *él;* p. 91 l. 33 *intante* for *instante;* p. 102 l. 6 *preferio* for *prefirió;* p. 130 l. 32 *componendo* for *componiendo;* p. 134, l. 28 *entré ella* for *entró ella*; p. 154 l. 1, *fietas* for *fiestas*; p. 155, l. 1, *vir* for *ver*; p. 158, *l.* 27 *vistiendose* for *vistiéndose*; p. 158 l. 30, *dé el* for *de él.*

But for the treatment of the irregular verbs the little grammar would at once gain a high place in the college class room. It is to be hoped that we shall soon have a new edition of the work, for a few alterations would, in my opinion, make the book the best of its kind that has appeared in this country.

C. CARROLL MARDEN.

Johns Hopkins University.

CORRESPONDENCE.

UNCLE REMUS.[1]

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—At the last meeting of the Modern Lauguage Association of America, I could not agree with Prof. F. M. Warren's remarks on my paper read before the Association, and I still feel constrained to raise objections to the same views presented in the modified form in which they appear in your last issue (p. 94 f.). In philology it would be rather unsafe to define the reciprocal relations of three manuscripts, if there are sixty others that demand attention; and in the science of folk-lore it is hardly more warranted to strengthen a hypothesis by three partly obscure, partly incomplete variants of a story, while sixty others (including among them those that have been preserved) are not consulted. Variants of the story of the pot of butter, as I will also call it for the sake of convenience, are found among the Scandinavians of Norway, Sweden and Finland, in various parts of Russia, on the Balkan Peninsula, in Italy, Spain, Portugal, France, Germany, England, Scotland, Iceland, and even in Southern Siberia, Africa and on this continent.

The typical elements of the best European versions are as follows: Two animals—generally the bear (or wolf) and the fox—keep house together, or the latter is the guest of the former. The fox eats the honey or butter which belongs either to them in common or to the host alone, while he pretends to be called to childbirths or baptisms. The names of the children, three in number, indicate the amount eaten. When the theft is discovered, the fox proposes that they sleep in the sunshine or near some fire so that the honey may ooze out and betray the guilty one. While the other animal goes to sleep, the fox stays awake, puts the honey or butter on him and thereby convicts him of the theft.

Elements very much the same as those just noted, are found in a version which Dr. Samuel Garner (Naval Academy, Annapolis, Md.) received from an old negro in Anne Arundel County, Maryland, and which, with one slight

1 Compare Cosquin: 'Contes Populaires de Lorraine,' ii, p. 156 ff.; C. C. Jones: 'Negro Myths of the Georgia Coast,' p. 53 ff.; Harris: 'Uncle Remus,' xvii.

exception, appears to be the best of the American variants known to me: Brer Wolf engages Brer Hare to help him make a tobacco bed. As this is far from home, Brer Wolf takes a pot of butter along and puts it in a spring. Brer Hare pretends to be called to baptize children. Their names—through some error a fourth has crept in—indicate the amount of butter he has eaten. When the pot is found empty, they agree to find the thief by lying down on boards and seeing out of which one the butter will stew. Brer Wolf goes to sleep, but Brer Hare stays awake. After a while, when the butter stews out of Brer Hare on his board, he rolls Brer Wolf over on it and he himself lies down on Brer Wolf's board. Then he wakes Brer Wolf and convicts him of the theft.

In two other Maryland versions which were obtained from white people in St. Mary's and Montgomery counties, the fox takes the place of the wolf, though in the last the second part of the story is wanting.

Harris' version has the fox, rabbit and opossum and substitutes calls to a sick person for the calls to baptisms; the butter does not ooze out of the rabbit, but he has retained some on his paws.

Jones' version has the pretended calls to baptize, like the Maryland version, but omits the whole second part of the story.

Cosquin's version substitutes the Angelus for the calls, and has the thief exonorate himself in an entirely different way from that noted.

Though the mere fact that Cosquin has the Angelus where Jones has the calls (in common with the other European and American variants), makes it impossible that there be any immediate connection between Cosquin's and Jones' versions, I shall mention here also the other points in which they differ. With Cosquin the wolf and fox keep house together and live on robbery; with Jones the wolf hires the rabbit to help him in the harvest; with Cosquin the pot of butter is common possesion and hidden in the woods; with Jones the pan of butter belongs to the wolf and is in his house. With Cosquin the name of the third child is in modern French, "J'ai vu son c.."; with Jones, "Scrapin er de bottom." With Cosquin the fox breaks the pot, lays dead mice and slugs between the fragments and makes the wolf believe that they ate the butter; with Jones the rabbit declines the invitation of the wolf to take supper with him, because he is afraid his theft will be discovered and he will receive a beating.

If we sum up the preceding variations of the story we have the following results: Cosquin's Lorraine version is not a representative of the typical European form of the tale and Harris' version differs in a cardinal circumstance from what may be considered the characteristic American form of the story.

Jones' version does not hold an intermediate place between the European and the American forms, but only between Cosquin's and Harris' versions, and only as far as the first part of the story is concerned. Agreement in actors is second to agreement in plot.

The Lorraine version is not immediately connected with Jones' version and, even if it were, this would not confirm a theory that some of the negro stories have come from Picardy and Flanders. Since this particular *conte* is found all over Europe, it will be very difficult to say from what part of that continent it came to the United States. Perhaps in this case the history of colonization must come to the assistance of the science of folk-lore in order to enable us to arrive at a definite result.

A. GERBER.

Earlham College.

JOSEPH JACOB'S TRANSLATION OF BALTHASAR GRACIAN'S 'ORACULO MANUAL.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Mr. Jacobs has, without a doubt, selected the only one of Gracian's writings which can have any interest at the present time. His translation of the 'Oraculo Manual,' entitled "The Art of Worldly Wisdom," well merits a place in every library and will amply repay any reader.

As a general rule, Gracian's works are of inferior value and marred by bad taste as well as deformed style, which, however, was then prevalent in Spain. Yet this book is of real worth, as is shown by the popularity it enjoyed

in later years and the various translations into other languages. At its publication the circulation of the volume was small, and its contents but slightly appreciated.

Although educated for the Church and passing his later life as Rector of the Jesuit College at Tarragona, Gracian (1601-1658) is by no means bigoted in his views, and, at times, appears liberal in the extreme. Rarely, if ever, does the Jesuit crop out. His maxims, written rather for men of power and ambition than for the middle classes, aim high and are singularly free from worldliness and self-interest. Shrewdness and knowledge of human nature show at every step, and herein lies especially the value of this collection of precepts. The tone, skillfully reproduced in the English version under consideration, is distinctly elevated, and reminds one very forcibly of some of the great thinkers of our own day. More as a historian than as a teacher does Gracian indicate the methods whereby success may be obtained and retained. The morality of the work compels high praise. The maxims, as given by Mr. Jacobs, may seem rather lengthily expressed; but this is the fault of the Spanish, rather than of the English. Perhaps it might have been better had our translator condensed them and given the ideas as pithily as possible. Be that as it may, however, readers who are unacquainted with Spanish owe a debt of gratitude to Mr. Jacobs for his careful transcription, and will never have cause to regret reading a book held in high esteem by such men as Schopenhauer, Sir M. E. Grant-Duff and John Morley.

CHARLES J. DEGHUÉE.

Brooklyn.

ANELIPEMAN.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In his 'Villainage in England,' at page 213, Professor Vinogradoff in speaking of the *anelipeman* says:—

"I have not been able to find a satisfactory etymological explanation of 'anelipeman': but he seems a small tenant, and sometimes settled on the land of a villain."

Toller's Bosworth gives:—*ān-lepe* adj. [ān *one*: *hleáp*, *hlȳp a running*, *leap*] *Going alone*, *solitary*, *private*, *alone*, etc.

Murray's 'New English Dictionary' gives:—*Anlepi*, *a Obs.* [earlier, and subseq.] North, repr. of OE. ánlepiȝ, and cites in illustration *a* 1400 *Rel. Pieces fr. Thornton MS. 13.* Betwyx ane anlypy man and ane anlypy womane.

The *anlepiman* and the *anlepiwyman* of the cartularies were undoubtedly the *unmarried* laborers upon the manors.

JOHN J. HALSEY.

Lake Forest University.

SHAKESPEARIANA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The one difficult passage in "Twelfth Night" which has never been satisfactorily explained occurs in Act II, 5, 36-7, where Malvolio is reading the letter which he supposes to be from the Lady Olivia. The perusal of the letter suggests to him the thought of marriage with her. Malvolio says: "There is example for't; the lady of the Strachy married the yeoman of the wardrobe." The mysterious word *Strachy* has called forth many emendations, and there can be no harm in adding another conjecture to the list.

As early as 1821, Boswell in the Variorum Shakespeare pointed out that Webster's "Duchess of Malfi" contained the story of a lady of high rank marrying a servant. Malvolio was in search of a parallel to his own case, and this would furnish it. This story of the Duchess of Malfi is old and well-known. It was published in Painter's 'Palace of Pleasure,' the great "store-house of Elizabethan plot," in 1566. A second edition appeared in 1569, and a third in 1575. From this it would seem that the book was very popular. The mere mention of a lady of high rank marrying a man of inferior rank would naturally have suggested the *story* of the Duchess of Malfi. I propose to read:

"There is example for't: The lady of the *Story* married the yeoman of the wardrobe." The *Story* is the well-known story to which I have referred, and to an Elizabethan audience the allusion would have been apparent. Furthermore it is perfectly in accord with Malvolio's curious phraseology to speak in this fashion. He does not have the virtue of directness and straightforwardness in speech.

CHARLES GRAHAM DUNLAP.

University of Kansas.

ELNYARD.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—A year ago, during a visit to my home in South Carolina, I heard for the first time the name *elnyard*, *elnyards*, or *helnyards*, applied to the Seven Stars, the Pleiades. The negroes, who on their nocturnal 'possum and 'coon hunts tell the time by the position of the constellation, use that name.

On returning to Baltimore I asked some of my Southern student friends about the word, and much to my encouragement, found that it was current in Virginia and in Alabama. All agreed that the *elnyards* were the Seven Stars, but they could give me no idea of the real significance of the word.

The dictionaries failed to help me in my search. The 'Century Dictionary' contains the word *ellyard-* 'a yard an ell long, a yard-stick,' and the quotation is cited from 'Gawayne and the Green Knight' where the battle-axe is described (l. 210):

"The hede of an eln ȝerde the large lengthe hede."

The plural form, *elnȝerdes*, occurs in Robert of Gloucester's 'Chronicle,' l. 8834. This was rather tantalizing than explanatory: What could *elnȝerde* in this sense have to do with the Seven Stars?

A possible significance in the variant form *helnyards* then suggested itself. Was Helen of Troy ever honored by having a constellation dedicated to her?—or possibly St. Helena? There is a Helen or Ellen-mas. But all authorities failed to substantiate this surmise.

A clue seemed to be found in Genesis 37: 8, where in the account of Joseph's dream, the Authorised Version has: "The sun, the moon, and the eleven stars made obeisance to me." A definite constellation might be meant by 'the eleven stars,' which had been corrupted into *elnyards*. An examination of the Greek and the Hebrew failed to show any authority for the definite article before eleven stars: the Revised Version has omitted it.

After these failures, I was at last put on the right scent by the following passage in Joel Chandler Harris's ('Uncle Remus') "On the Plantation," published last year by the Appletons (p. 68):

"It wuz dark, but the stars wuz a-shinin', an' Johnny could tell by the ell-an'-yard' (the constellation of Orion) 'that it wuz nigh midnight."

The name, thus, in the only written record of it I have seen, is applied, not to the Pleiades, but to Orion. This development, while not yet explaining the word, opened new speculation. The form in which Mr. Harris uses the word, ell-and-yard, suggested that it might refer to the unequal sides of the sort of rectangle that Orion forms. This was found, however, to be incorrect.

In my search for the word, fortunately Jamieson's 'Scottish Dictionary' was examined, where, not *elnyard*, but *elwand*, *elnwand*, was found. One definition of it is 'the constellation called Orion's girdle,' supported by a quotation from Gawin Douglas's 'Æneid' (239, b. 3):

"The sun, the seuin sternes, and the charlewane,
The elwand, the elementis, and Arthuris Huffe.—"

Furthermore, Hogg (cf. 'New Eng. Dict') refers in his 'Tales and Sketches' (iv, 29) to "King's elwand (now foolishly termed the Belt of Orion)." The transition from wand to yard is easy.

The idea involved in *elnyard* is made evident by the ancient Swedish term for the Belt of Orion (cf. Jamieson), that is, *Friggerock*, 'Freya's Distaff,' which after the introduction of Christianity became *Marirock*, 'Mary's Distaff'; in Scotland (cf. 'Century Dict.'), 'Our Lady's Ellwand.' Thus it seems that the three stars in the Belt of Orion appeared to these people as projecting a line an ell in length.

Mr. Harris is evidently wrong in writing *ell-an'-yard*, the *n* is only the Middle English ending, as it appears comparatively late in *elne* (cf. 'Century Dict.') for *ell*. To Mr. Harris my gratitude is due, however, for putting me in the way to solve the problem.

THOS. P. HARRISON.

Johns Hopkins University.

MODERN LANGUAGE NOTES.

Baltimore, May, 1893.

STUDIES IN FRENCH VERSIFICATION.

II.

A Comparison of the Alexandrine Verse in 'Athalie' with that in 'Hernani.'

IN MOD. LANG. NOTES, viii, 1, 10 ff., I published the results of a study of the Alexandrine verse in 'Athalie'; in the present article I propose to compare these results with those gained from a similar study of 'Hernani.'[1] In examining the last-named play, I have been able to turn to account some of the statistics given by Dr. Matzke in his "Study of the Versification and Rimes in Hugo's 'Hernani,'" in MOD. LANG. NOTES, vi, 6, 336 ff.

Taking up the different points of interest in the same order as in the first article, I begin with the comparison of the general rhythmic structure of the verse in the two plays. In this regard Dr. Matzke's statistics could help me but little, as he classified only the romantic lines, while for my purpose the classical lines of the play are of special importance. Out of a total of 2166 lines in H, 553 (according to Dr. Matzke) are romantic, and 1613 or 74.7% classical; the latter figure comprising the so-called pseudo-classical verses and a few other irregular lines of four rhythmic elements. These 1613[2] verses I had, therefore, to classify in order to compare them with the 1644 verses in 'Athalie.'

The following table shows the results of this examination. The first and second columns to the right of the headings state how often a type occurs in A and H respectively; the third column gives the percentages for A; the fourth and fifth, those for H: in the fourth, the number of classical lines only (1615) has been taken for a basis of calculation; in the fifth, the total of all the verses (2166). The figures in parenthesis to the right of the last column give the percentages which M. Becq de Fouquières assigns to Hugo's verse in the 'Légende des siècles.'

	A	H	A	H(1615)	H(2166)	
3—3—3—3	309	234	18.8	14.5	10.8	(15)
2—4—3—3	254	177	15.4	11.0	8.1	(12)
3—3—2—4	158	156	9.6	9.7	7.2	(13)
4—2—3—3	150	119	9.1	7.4	5.5	(9)
2—4—2—4	150	135	9.1	8.4	6.2	(11)
3—3—4—2	117	96	7.1	6	4.4	(5)
4—2—2—4	98	77	6	4.8	3.5	(7)
2—4—4—2	83	108	5	6.7	5	
1—5—3—3	57	83	3.5	5.2	3.8	
4—2—4—2	46	80	2.8	5	3.7	
1—5—2—4	32	48	1.9	3	2.2	
3—3—1—5	29	56	1.8	3.5	2.6	
2—4—1—5	28	32	1.7	2	1.5	
2—4—0—6	17	5	1	0.3	0.2	
1—5—4—2	16	53	1	3.3	2.4	
3—3—0—6	16	8	1	0.5	0.4	
4—2—1—5	12	34	0.7	2.1	1.6	
0—6—3—3	12	12	0.7	0.7	0.6	
1—5—1—5	10	24	0.6	1.5	1.1	
4—2—0—6	9	6	0.5	0.4	0.3	
0—6—2—4	8	7	0.5	0.4	0.3	
0—6—4—2	8	5	0.5	0.3	0.2	
5—1—3—3	6	11	0.4	0.7	0.5	
2—4—5—1	4	7	0.2	0.4	0.3	
1—5—0—6	4	6	0.2	0.4	0.3	
3—3—5—1	3	12	0.2	0.7	0.6	
5—1—4—2	3	2	0.2	0.1	0.1	
5—1—2—4	1	9	0.1	0.5	0.4	
5—1—1—5	1	2	0.1	0.1	0.1	
5—1—5—1	1	0	0.1	0	0	
1—5—5—1	1	5	0.1	0.3	0.2	
0—6—1—5	1	2	0.1	0.1	0.1	
4—2—5—1	0	5	0	0.3	0.2	
5—1—0—6	0	0	0	0	0	
0—6—5—1	0	0	0	0	0	
0—6—0—6	0	0	0	0	0	
	1644	1615	100.3%	100.3%	74.4%	

From these figures it will be seen that the seven types of classical verses, which, according to M. Becq de Fouquières, are most frequent in Hugo, amount to 72%; and as both he and Dr. Matzke agree that only 75% of all of Hugo's verses are classical, there remain only 3% for all the other twenty-nine classical types, among which there are such comparatively frequent ones as 2-4-4-2 and 4-2-4-2. It is evident that these figures cannot be correct. Possibly M. Becq de Fouquières' percentages are not based on the total number of lines

1 The editions quoted are the same as those mentioned in the first article. Of abbreviations A stands for 'Athalie,' H for 'Hernani.'

2 In reality the total of classical lines in H amounts to 1615, instead of 1613. This slight discrepancy is due to two romantic verses counted twice by Dr. Matzke (1029 under 3-5-4 and 3-7-2; 586 under 3-6-3 and 4-6-2). So minute a difference, of course, in no way affects the correctness of the percentages given by Dr. Matzke and me.

examined, but on the number of classical lines only, although, in that case, they would be entirely out of place in the connection in which they are mentioned on p. 147 of his book, where it is clear that the percentages for the romantic lines following them, are based on the sum total of all the verses. Even if thus interpreted, however, the figures are far from agreeing with my own. For the same seven types amount in H to only 62%, or to 10% less than what M. Becq de Fouquières claims for the 'Légende des siècles.'

If one compares M. Becq de Fouquières' brief classification of the most frequent types in Racine with that for Hugo, one is lead to believe that Hugo's verses differ materially from Racine's, only in so far as Hugo built 25% of his verses on the romantic plan, and moreover, reduced the frequency of the most regular classical type 3-3-3-3 from 22% to 15%. In other respects there seems to be no change worth mentioning. The relation, however, suggested by the above quoted statistics is quite a different one. According to them, Hugo did not only introduce into his verse a certain proportion of romantic lines, but also materially changed the character of the remaining 75% of classical lines, by giving considerably less prominence to some of the more regular types. A contains about 19% of verses of the type 3-3-3-3; that is, it shows a decrease of 3%, if compared with M. Becq de Fouquières' 22% for all of Racine's works. This decrease is found to correspond almost exactly to a proportionate increase of 2-4-3-3; the other types, as far as M. Becq de Fouquières' figures permit of a comparison, retaining more or less the same proportions. In other words, Racine in his later works, wishing to make his verse more flexible and varied, reduced the use of the *most regular* type (3-3-3-3) in favor of the *next regular* one (2-4-3-3).

If we now compare results drawn from Racine with those obtained for 'Hernani,' we shall see that Hugo still further reduces the type 3-3-3-3, which is represented by only 14.5%. But while Racine made up for this decrease by a corresponding increase in the use of 2-4-3-3, Hugo—and this is of interest—not only reduces this type as well, but he also reduces, more or less, the types 4-2-3-3, 2-4-2-4, 3-3-4-2, 4-2-2-4; he practically leaves ed the type 3-3-2-4, and he slightly the two types 2-4-4-2 and 4-2-4-2, but enough to make up for all the redu mentioned. To bring out this p clearly still, let us examine for Racine's and Hugo's attitude t nine most regular types of the A verse, that is, towards those v rhythmic elements consist of eith or four syllables, and in which regular combinations 1-5 and 0-6 In Racine in general, as quote de Fouquières, these nine typ 81.5%; in 'Athalie' they amou to almost the same; while in ' amount only to 73.5%, that is, fr than in Racine. This decrea the more regular lines corresp ly to an increase of the followi 1-5-2-4, 3-3-1-5, 1-5-4-2, 4-2-1-5 is, of those lines in which one the combination 1-5, while t sists of rhythmic elements four syllables. These six t 9.1%, or exactly the amoun most regular types.

The combination 5-1, w the awkward clashing of tw produces a very different r that of 1-5, is by far les although it occurs somew in 'Athalie.' Of all th forms only thirty-two oc with the slight differenc 1, which is lacking in A H, while 5-1-5-1, which showing in H.

The chief result, ther the classical verses in should like to formula Both Racine and Hu enliven and vary the by giving less promi types of the verse. only the one most favor of the next fr goes considerably fu most regular types regular ones.

It seems to me

fact has often been overlooked, on account of the more radical change Hugo's verse underwent through the introduction of the romantic types. But since even the origin of these romantic lines proper can be traced to the pseudo-classical verses of Racine and other classic writers, we clearly see that both of the tendencies that characterize the rhythmic structure of the Alexandrine verse of the romantic poets, have their indisputable origin in the versification of the classical authors themselves. Therefore, as far as the general structure of the modern Alexandrine verse is concerned, its history presents an unbroken line of continuous development; and it would be overlooking undeniable facts, if one should accuse the poets of the Romantic school of having misunderstood, or perhaps even perverted, the character of the Alexandrine verse, as used by their classic predecessors.

The romantic lines in H permit, of course, of no real comparison with anything in A. But it may be mentioned as a rather suggestive fact, that the six romantic types which are most frequent in H are identical with the six most frequent types of pseudo-classical verses in A; for, also, this circumstance strongly points towards the continuity of development emphasized above.

The number of those classical verses that do not have the principal cæsura after the sixth syllable, on account of the dialogue or some complication of syntax, is very large in H, very much larger than in A. Dr. Matzke mentions some ninety of them. All together they amount to 195 out of 1615, that is, to 12%.

These irregular classical verses—classical, because they consist of four rhythmic elements—must, however, not be confounded with the so-called pseudo-classical verses, of which 'Athalie' contains sixty-eight. The number of such verses must necessarily be very small in the work of a romantic writer; for verses, which would rather suggest a romantic scanning, will simply be counted as romantic lines. Among the 1615 verses set down as classical by Dr. Matzke, I have found twenty-four that permit or suggest romantic scansion, without, however, absolutely requiring it. They are the following: 314, 458, 496, 543, 577, 639, 695, 728, 740, 917, 1085, 1214, 1335, 1415, 1427, 1447, 1523, 1604, 1917, 1948, 2027, 2030, 2105, 2162.

In the following study of the RHYMES of the two plays, I leave out all the choruses and other irregularly rhymed passages in A; for in them, in a number of instances, more than two lines have the same rhyme. Thus the total of rhymes examined in A, amounts to 754, as compared with 1083 in H. The abbreviations used in the following tabular statement are the same as those adopted by Dr. Matzke: the vowels are denoted by v, the consonants by c, and the unaccented syllables of feminine rhymes by e. Also following Dr. Matzke's example, so as to be able to use his figures for comparison, I have marked vc rhymes like *main: vain*, or cvc rhymes like *dernier: prisonnier*, notwithstanding the silent final consonants. This method, although phonetically incorrect, is justified, in as far as French rhymes seem not to be exclusively intended for the ear, but partly for the eye as well. Thus the following schedule will give an approximate idea of the relative frequency of the different kinds of rhymes in the two plays.

	NUMBER		PERCENTAGE	
	A	H	A	H
Sufficient	*410*	*482*	*54.4*	*44.3*
v	29	48	4	4.3
ve	10	8	1.2	0.7
vc	125	127	16.6	12.5
vce	246	299	32.6	27
Rich	*288*	*532*	*38.3*	*49.1*
cv	55	89	7.3	8.1
cve	46	45	6.1	4.2
cvc	132	234	17.6	21.9
cvce	55	164	7.3	14.9
Overrich	*56*	*69*	*7.4*	*6.4*
vcv	8	12	1	1.1
vcve	7	7	0.9	0.6
vcvc	15	23	2	2.2
vcvce	5	16	0.7	1.5
Exceptional	21	11	2.8	1
	754	1083	100.1	99.8

Before I proceed to draw any conclusions from these figures, I consider it necessary to give a few words of explanation concerning those rhymes that are set down as 'exceptional.' Those mentioned for H, are eleven rhymes that Dr. Matzke quotes as especially rich, and it would therefore seem strange that 'Athalie,' a classical play, should contain in proportion, almost three times as many as 'Hernani.' But among the twenty-one rhymes of A set down as 'exceptional,' a number are

included that are not at all especially rich in sound, while there are certain difficulties in the way of their classification under the other heads. They are rhymes which extend over two fully pronounced syllables without intervening consonant sounds; as, for example, rhymes in *i-on*, *i-er*, *i-ère*, etc. Whenever in such rhymes the two vowels form a diphthong, as in *héritier*: *métier*, there is, of course, no doubt about their classification; when, however, as in *li-er*: *pri-er*, the two vowels form two seperate syllables, the question arises, whether the last quoted rhymes, for example, shall be considered as v(c)vc, that is to say as overrich, or simply as vc, that is to say as sufficient. The works on French versification to which I have access, contain nothing directly bearing on this question; for all the illustrative examples I can find for the 'rime double' or 'superflue' have consonants between the two rhyming syllables. Quicherat on p. 21 of his 'Traité de Versification française' (2. ed., 1850) says:

"Quelquefois la rime a lieu non seulement entre la dernière syllabe, mais entre les deux syllabes finales. Ce n'est ni un mérite ni un défaut et il ne faut ni rechercher, ni fuir cette *double rime*."

And Tobler says, on p. 112 of his 'Vom französischen Versbau':

"Reime, in welchen der Gleichlaut der Wortausgänge mit dem Vokal beginnt, der der Tonsilbe vorangeht, hat man *leoninische*, auch *superflues*, *doubles* genannt."

If these and similar definitions are strictly applied, there can be no doubt that rhymes like *pub li-er*: *justi fi-er* ought to be counted as overrich, although I am well aware of the fact that such rhymes are not at all very rich in sound, and that in this particular instance, as also in the case of *i-on* and some other endings, this theoretically overrich rhyme is required. These considerations, however, ought not to prevent us from calling a rhyme overrich, since we do not hesitate to denote as rich rhymes like *trouvé*: *achevé*, notwithstanding the fact that they are *required* to be rich, and that in sound they are far from being as rich or full as certain merely sufficient rhymes, like *s'ouvrent*: *découvrent*.

Nevertheless, in the above schedule, I have quoted the rhymes in question as exceptional, because Dr. Matzke, in classifying the few that occur in H, has adopted a different plan. The more sonorous rhymes of this kind, he, too, has classified on the principle that lack of consonants is to be considered as a kind of agreement. *Géant*: *néant*, for example, he marks vcvc, that is overrich, while in other rhymes of the same kind, he has considered the two vowels as but one. I need scarcely say that this difference in our classifications of such rhymes has no perceptible influence on the percentages given above, the number of such rhymes being very small in both plays. Of the twenty-one 'exceptional' verses in A, nine are undoubtedly overrich (133, 253, 543, 635, 941, 1005, 1255, 1765, 1797), so that the classification of only twelve rhymes could be questioned.

In a comparison between the rich rhymes of Hugo and of Racine, M. Becq de Fouquières, speaking of Hugo, says on p. 34: "la rime, riche et pleine est en général deux fois plus fréquente que dans Racine." The result of my comparison of A and H varies considerably from that indicated by this statement; for in both plays the number of overrich rhymes is about the same, while rich rhymes are only 10% more frequent in H than in A. I am unable to say whether this difference between my figures and those of M. Becq de Fouquières is due to a difference existing between the versification of the earlier and that of the later works of Racine. But it seems very probable to me that such should be the case; for it would correspond to the change in the general structure of the verse which, in the preceding article, I mentioned as an explanation of the difference between M. Becq de Fouquières' and my own statistics. It would then seem that, in his later works, Racine

1. Tried to introduce a greater variety into the rhythm of the Alexandrine verse;

2. That he used rich rhymes to a greater extent than he did in his earlier works.

If one tries to compare the versification, and especially the rhymes, of different authors, one cannot but be struck with the inadequacy of the terms *sufficient* and *rich* as now used. These designations are well-nigh meaningless,

or at least very vague and ambiguous, if considered from any other than a strictly technical point of view. They tell us whether the consonants preceding the vowels of the rhyming syllables are the same or not, and nothing else. Of the real richness of a rhyme, that is, of the sonority and fullness of the rhyming sounds, they tell us next to nothing. One poem might very easily contain a smaller number of so-called rich rhymes than another, and yet, from a phonetic point of view, the former might have a much larger percentage of rhymes that are really rich in sound. To a large extent, no doubt, this inadequacy is due to the fact that no terminology, however accurately chosen, will permit us to record faithfully all the infinitely varying relations of reality. But this is not the only nor indeed the chief reason. The true explanation, it seems to me, lies in the fact that, as Alfred de Musset puts it, the use of the terms *sufficient* and *rich* is made a mere question of 'une lettre de plus.'

> "Gloire aux auteurs nouveaux, qui veulent à la rime
> Une lettre de plus qu'il n'en fallait jadis!"

We call a rhyme rich, if the initial consonants of the rhyming syllables are the same; sufficient, if they are not. We do not take into account—to mention but one or two points—whether the rhyming syllables are *followed* by pronounced consonants or not; nor do we take into consideration that certain so-called rich rhymes, on account of the great frequency or lack of sonority of their endings, are *required* to be rich. In the latter instance, the rhyme evidently does not deserve to be called rich, in as far as it contains nothing beyond what is actually required, and, therefore, in the strictest sense of the word, is only sufficient. This class of rhymes, which is relatively very large (in A nearly one half of all the rich rhymes belong to it), ought to be distinguished from the really rich rhymes, that is, from those in which the poet gives us more than he is required to give; and I think that such a distinction could easily be accomplished by the use of some such term as pseudo-rich, or required rich rhymes.[3] In this connection ought to be mentioned, too, the dissyllabic rhymes in *i-on*, *i-er*, etc., discussed above, which according to their form are overrich, while in reality they are merely sufficient. They could accordingly be called pseudo-overrich, or required overrich rhymes.

According to their phonetic value, the best classification of French rhymes with which I am familiar, is given by Lubarsch on p. 249 of his book. He divides them into five classes, according to which the *rich* rhyme *bijou*: *acajou*, for example, belongs to the third group, while the *sufficient* rhyme *herbe*: *gerbe* very justly belongs to the next higher order. But even in this careful classification, no distinction is made between really rich and required rich rhymes, so that the above mentioned rhyme (*bijou*: *acajou*) belongs to the same group as, for example, *insensé*: *blessé*. Yet, to my mind, a great difference exists between the two rhymes, and this not alone in sonority of sound. For in the former case, the ear is pleasantly surprised by hearing a rich rhyme where a sufficient one would be correct, while in the latter instance a sufficient rhyme is practically excluded as soon as the first of the two rhyming words is heard. And yet it is exactly this pleasant surprise, caused by finding more harmony of sound than we were entitled to expect, which in the end constitutes the nature and beauty of a really rich rhyme. Moreover, Mr. Lubarsch's classification ought to be rendered more complete, and could easily be made so, by the addition of a sixth group, that should contain all rhymes richer than those forming the fifth. For there is no provision for exceptionally rich rhymes; as, for example, *dextérité*: *vérité*. Improved and enlarged, however, in these and perhaps some other respects,[4] Mr. Lubarsch's list could do excellent service in classifying rhymes, especially if, as in this article, a comparison of different poets or periods is the object of classification.

If somebody should ask why I myself have not used a more suggestive method of classfication than the one adopted in the table given

3 A similar distinction has been made by E. Freymond in his excellent article "Über den reichen Reim bei altfranzösischen Dichtern bis zum Anfang des xiv. Jahrh." (*Zs. f. R. Ph.*, vi, 1 and 177). Freymond proposes for this class of rhymes the name '*bequeme* reiche Reime.'

4 Cf. Freymond's above-mentioned article in the vi. vol. of the *Zs.* (p 19 and ff.).

above I have no excuse to give. I can only state that the conviction of its inefficiency impressed itself upon me only in proportion as my work progressed, and especially when I found myself obliged to draw conclusions from the figures obtained. Then, however, it was too late for me to change my plan without starting over again from the beginning; and to do this I had neither the courage nor the necessary time.

To a certain extent, however, I have tried better to interpret the above quoted figures. I have carefully examined all the so-called rich rhymes in H and A, with a view of ascertaining how many of them are really rich, and how many pseudo-rich. I found that out of the 339 rich and overrich rhymes in A, only 180, or 53%, are really rich; while in H, out of 601 as many as 445, or 74%, are properly rich rhymes.[5] In other words, there are in A only 23.9% of really rich or overrich rhymes, while in H there are 41.1% of the same kind, a proportion that comes sufficiently near to the statement of M. Becq de Fouquières, who, as mentioned above, claims that the rich rhymes in Hugo are twice as frequent as in Racine. Whether, however, M. Becq de Fouquières made a distinction between really rich and pseudo-rich rhymes or not, I do not know; for nowhere in his book does he even hint at it.

I also re-examined the sufficient rhymes proper, separating those whose final consonants are silent, from those in which they are sounded. The proportion is the following: out of 410 sufficient rhymes in A, 285, or 70%, end in a pronounced consonant, and in H, out of 482 sufficient rhymes, 352, or 73%, belong to the same class. In this regard there is, therefore, almost no difference between the two plays. In fact, I am inclined to believe, without, however, basing this statement on careful statistics, that, in general, the sufficient rhymes in H are no more sonorous than those in A. In part this assertion is proved by the fact that the rhymes v: v in Racine show scarcely any less sonorous vowels than in Hugo. For A, in 29 rhymes of this kind, we find: *ieu* three times, *u* four times, *eau* four times, *ui* seven times, *oi* eleven times. For H, we find in 48 rhymes of this kind: *ou* once, *ié* twice, *ieu* twice, *eu* three times, *ui* four times, *oi* thirty-six times. Thus it seems that in regard to sufficient rhymes, there exists hardly any difference between the romantic writers and their classic predecessors, except in the frequency of their occurrence. There is not, as with the rich rhymes, any noticeable difference in the phonetic value of the rhyming syllables.

The comparative frequency of sufficient rhymes in H, is especially interesting, if contrasted with the theoretical demand of the romantic school, that none but rich rhymes should be used, as Banville has formulated it in his 'Petit traité de poésie française,' "Sans consonne d'appui pas de rime." For even if we should interpret *consonne d'appui* as referring to the consonants following as well as preceding the rhyming vowels, even then quite a number of Hugo's rhymes would be "pas de rimes." And if we interpret *consonne d'appui* as it is generally understood, as many as 44% of Hugo's rhymes in H would be no rhymes at all. It is also interesting to compare the frequency of rich rhymes in H, with the use of such rhymes in Old French poetry, for which we possess so excellent statistics in in Prof. Freymond's often quoted article. Among the one hundred and eighty-nine works examined by Prof. Freymond, there are no less than thirty-five that contain as many or more rich rhymes than H, varying from 56% to 87% and representing an average[6] of no less than 70% of rich rhymes. All the one hundred and eighty-nine works together represent an average[6] of 34% of rich rhymes. Thus it would seem as if the romantic writers, in regard to the use of rich rhymes, were not quite so far ahead of their Old French collegues as one may generally be inclined to believe. In fact it seems doubtful to me whether any poem of the nineteenth century could be found to excel the 87% of rich rhymes

5 There is some difficulty in deciding whether a rich rhyme is required or not; for different authorities disagree in some respects regarding this point. I have tried to apply the rules laid down by Lubarsch (p. 250 and ff.), which are based on Quicherat and Quitard. I may mention that for the endings *-eux* and *-eur* I have, therefore, not considered the rich rhyme as absolutely necessary.

6 These averages are not given by Prof. Freymond. In making them out I have considered all the different works as of equal importance, without taking their relative length into consideration.

in the 'Pièce anonyme de Jean de Condé' of the beginning of the fourteenth century.

This comparison of the rhymes in 'Athalie' and 'Hernani,' has somewhat exceeded the limits of my original plan, but not to the detriment of its value, I hope. I myself consider this part of the investigation as purely tentative, but hope that through it some one else may be induced to treat the subject more in full. For it seems to me a task of considerable importance and interest to decide, on the basis of suggestive and reliable statistics, the relative phonetic value of the rhymes of the classic and romantic writers. Lubarsch wrote in 1879:

"Neben einem feinen Verständnis für den Klang französischer Laute ist überdiess die Aufstellung einer Statistik des Reimes nach den besten Dichtern erforderlich, von welcher zur Zeit kaum die Anfänge vorliegen."

And, as far as I know, this condition of things has not changed much during the last fourteen years.

Besides the general rhythmic structure of the verse and the nature of the rhymes, there still remain for me to examine a few points of secondary interest which I shall treat briefly in the following order: 1. the 'enjambement'; 2. the sixth syllable; 3. the dividing of verses in dialogue.

With regard to the first-named point, the use of the 'enjambement,' it is almost impossible to make any sufficiently definite statement, without entering upon a discussion about the exact meaning of the term. Perhaps no other term relating to French versification has been understood and defined so differently by different authorities, as one can easily convince oneself by reading the respective chapters in Becq de Fouquières or in Lubarsch. Generally speaking, one may say that the definition of the 'enjambement' during the present century has become more restricted than the term was understood by the critics of the classic period. Consequently, even those modern critics, who, like Quicherat, condemn the 'enjambement' under all circumstances, by virtue of the more restricted sense they give to the word, admit certain cases of rhythmic overflow of which the classical critics would not have approved. M. Becq de Fouquières gives the following definition on p. 270:

"Il y aura enjambement d'un vers sur un autre lorsque le rythme et le sens auront ensemble enjambé, c'est-à-dire franchi l'intervalle qui sépare ce vers du suivant."

And further on he says still more definitely:

"Il y a enjambement lorsqu'il y a suppression du temps aspiratoire, lorsque le sens et la cohésion syntaxique ne permettent pas d'introduire un temps aspiratoire, si court qu'il soit, entre la fin d'un vers et le commencement du suivant."

If we accept this definition, not a single 'enjambement' can be found in 'Athalie,' nor probably in any classical French tragedy. If we, however, apply the old, somewhat vague, rule that the sense or syntactical construction of one verse must not end anywhere within the following verse, then, indeed, we could find a few instances of 'enjambement' in A; as, for example, 653:4, 689:90, 1553:4, 1561:2. But these few instances are of but little importance and cannot be compared to the frequent and bold 'enjambements' in H. A detailed account of the use of the 'enjambement' in H, instructive though it might be, is therefore not given here, because the facts gained cannot be compared with anything in A.

The next point I wish to consider, is the nature of the syllable before the cæsura. It is well known that the romantic poets, even in their most irregular romantic lines, have observed the traditions of the classical verse in so far as they made the sixth syllable of each line to be the last accented syllable of a word. Consequently, every modern romantic verse, but for the sense, could be scanned, rhythmically correct, as a classical verse. This restriction appears entirely useless; for it is merely the observance of a traditional form, for which its former *raison d'être* has disappeared. In a strictly romantic line, with no rhythmic accent on the sixth syllable, the nature of this syllable can no longer be of any real importance for the rhythm of the verse. But since, as a matter of fact, the restriction has been observed, the nature of the sixth syllable in romantic lines is of the same interest as in classical verses. In regard to this point, M. Becq de Fouquières says on p. 81:

"Chez un grand nombre de poètes, les syllabes féminines de l'hémistiche se rencontrent presque dans la moitié des vers. Toutefois,

cette proportion, qui jadis était en effet de près de 50 pour 100,7 est descendue à 15 ou 20 pour 100 dans Racine. Chez Victor Hugo, le même cas me paraît un peu plus fréquent."

To test this proportion I examined four hundred verses in A, and the same number in H, in both plays the lines 1-101, 401-501, 1001-1101, 1601-1701. For A, I found that the larger of the two figures given by M. Becq de Fouquières agreed with the result of my examination, the following being the percentages for the different hundreds of lines: 18, 22, 21, 21, that is, an average of 20.5%. For H, on the other hand, I found somewhat lower percentages, namely 25, 18, 15, 19, or an average of 19.3%. It would, therefore, seem, that in this respect, there is no difference between the two works; both containing about 20% of verses with feminine cæsuras.

Finally, as for the division of lines in animated dialogue, a mere glance shows the great difference between a classical and a romantic play. This difference closely corresponds to the fundamental differences between the art-ideals of the two periods, differences that are throughout more strikingly manifested in drama than in any other department of literature. It is only on account of this close interrelation between form and idea, that a comparison of the broken lines in both plays can be claimed to be really interesting.

Out of the one thousand six hundred and fourty-four lines in A, only fifty-nine, or about 3.6%, are broken; and of these as many as fifty-one are broken only once, while only eight verses in the whole play consist of three parts. Of verses divided into more than three parts not a single instance is found in A. Aside from this general proportion it is, however, interesting to notice that among the fifty-one verses consisting of two parts, there are only thirty in which the division coincides with the cæsura, while in twenty the division occurs after the first rhythmic element, and in only one instance (1701) after the third element. I mention this, because one is generally inclined to think (but as it would seem, erroneously), that almost all of the few broken verses the classical drama contains, are divided at the cæsura. Never, however, except in one single instance (1723), does the division occur anywhere else but at the end of a rhythmic element of the verse, while in 'Hernani' it may come anywhere in the line regardless of both cæsura and rhythmic elements. Thus, it is practically impossible to classify the broken lines in H, except according to the number of parts into which they are divided. In all, there are for H as many as four hundred and fifty-two broken lines, or 21%. Of these three hundred and forty-eight are divided into two parts, eighty-six into three, sixteen into four, one (242) into five and one (18) into six parts. It seems clear that a single verse, recited by four, or even by five or six speakers—although not necessarily by so many different persons—can no longer be heard as a rhythmic unity; it must needs become prose to the hearer, and the effect upon the reader is not very different from that upon the hearer, for the reader's eye encounters the same difficulties in finding the beginning and end of such verses as the ear of the listener.

Thus we must admit that in this, as in some other respects, the romantic poets, at times, have gone too far in their desire to correct the obvious defects of strictly classical versification, and that they have given us a number of lines that indeed deserve the name of rhymed prose. We cannot but add, however, that in the works of the best among them such instances occur very rarely, and that they are scarcely ever caused by indifference or carelessness on the part of the writer, but that, as Professor Tobler expresses it, they are rather due to the

"Streben, in den einförmigen Gang der dichterischen Rede Wechsel und Bewegung zu bringen und durch überraschende Pausen besondere Wirkungen zu erzielen."[8]

A. R. Hohlfeld.

Vanderbilt University.

7 Since M. Becq de Fouquières wrote this, careful statistics on feminine cæsuras in Old French have been published by Georg Otten in "Über die Cæsur im Altfranzösischen." Dissertation. Greifswald, 1884. In nineteen works examined by Mr. Otten the feminine cæsuras vary from 31 per cent to 53 per cent. Considering all the works as of equal importance, the average would be 41 per cent.

8 At the moment of sending this article to press, I received the first instalment of the second volume of Gröber's 'Grundriss,' containing Professor Stengel's "Romanische Verslehre." A cursory examination of the work shows me, that modern French versification is only touched on in a few words, so that I do not think any part of my investigation will be affected by a more careful study of Professor Stengel's treatise.

AMERICAN PRONUNCIATION AGAIN.[1]

THE fourth circular of the Phonetic Section of the MOD. LANG. ASSOCIATION OF AMERICA called out a larger number of responses than any of the others; moreover, as most of the questions were comparatively easy, it is probable that the replies (which almost invariably show great care and intelligence) are even more trustworthy than the ones previously recorded. I wish to express here my gratitude to all my correspondents, and especially to those who distributed copies of the document among their friends.

Returns have come in from England and Canada, from Iowa, Kansas, Louisiana, Missouri, North Dakota, and Texas, and from all the States east of the Mississippi, except Delaware and Georgia. The answers number one hundred and ninety-two: two from England, five from Canada, sixty-three from New England, twenty-six from the Middle States, seventeen from Ohio, thirty-three from other Northern and Western States, twenty-one from the Virginias, twenty-one from the rest of the South, and four representing no region in particular. I have examined the results very minutely, and have tried to tabulate them in such a way as to bring out all their significance. Some of the facts thus ascertained will be stated in this article, but the important subjects of the *a-æ* words (such as 'half,' 'pass') and the *o-ɔ* series ('dog,' 'off,' etc.) I shall reserve for separate treatment.

I must call attention once more to the fact that the Phonetic Section has, in general, limited its field of observation to the usual speech of educated native Americans—the pronunciation that our teachers, doctors, clergymen, lawyers use (or think they use) in their ordinary conversation. It is doubtless somewhat harder to trace geographical divisions for such a highly artificial language than for the vulgar dialects; but even the latter are hopelessly mixed and interwoven. In fact, so far as I know, there is no such thing as a homogeneous dialect or an unconsciously formed pronunciation. The child constructs his speech by conscious or half-conscious study, imitation, and self-correction; he takes one word from a parent, another from a playmate, another from a stranger, sometimes leaving new acquisitions in their original shape, and sometimes bringing them into harmony with similar words in his own store; later he borrows by wholesale from books, and often remodels whole series of words under the influence of school. Even when he is grown, his pronunciation remains in a plastic state, and is easily moulded by contact with a new environment. All this is true of the poor as well as of the rich. The speech of the scholar is unlike that of the laborer, because of the different nature and the greater diversity of the materials from which it is built; but both dialects are composite, inconsistent, unstable; and either one is (it seems to me) an object of scientific interest and a proper subject for investigation. Whatever be the quality of the speech we are examining, we must not expect distinct geographical boundaries: the most we can do is to establish, roughly, for the different parts of the country, the relations which certain conflicting types of pronunciation bear to each other in the class of society we are observing.

I shall now examine the points covered by questions i., ii., iii., iv., and v. in the abovementioned circular. The phonetic alphabet I shall use is that of the American Dialect Society:—

a='a' in 'father,'	*ɔ*='a' in 'soda,'
æ='a' in 'hat,'	*i*='i' in 'hit,'
e='e' in 'pet,'	*ī*='ea' in 'heat,'
ê='a' in 'hate,'	*o*='o' in 'hot,'
ë='u' in 'hurt,'	*ɔ*='au' in 'haul.'

I shall give the name "eastern New England" (E. N. E.) to the part of the United States east of the Connecticut River; "western New England" (W. N. E.) will comprise Vermont, western Massachusetts, and most of Connecticut; my "Middle States" are New York, New Jersey, Pennsylvania, Maryland; my "North" includes W. N. E., the Middle States, Ontario, Michigan, Ohio, Indiana, Illinois; the "South" consists of Texas and Louisiana and all the region east of the Mississippi and South of the Ohio and Potomac Rivers; my "West" includes the rest of the United States, as far as it is represented in my answers.

[1] See MOD. LANG. NOTES, vi., 2 and 8 (pp. 82-87 and 458-467).

1. Types of R.

The inhabitants of fully two-thirds of our country are generally inclined to pronounce *r* wherever the standard spelling requires it; but in the South and in E. N. E. the natural tendency of most speakers is to sound *r* only before a vowel. In these *r*-less regions, however, the schools have succeeded (to a very limited extent) in resuscitating the *r*, and in E. N. E. the Irish influence is working toward the same end; on the other hand, Anglomania, which is rife in some of our Atlantic cities, tends in the opposite direction. It is my belief that the school-master, the spelling-book, and the dictionary, whose authority is well-nigh absolute in sparsely settled and comparatively uncultivated communities, have been largely responsible for the prevalence of *r* in the North and West; and here, too, perhaps, the influence of Irish and Scotch immigration has made itself felt. I hope to be able to return to this subject at some future time.

We can distinguish, in American pronunciation, three varieties of the consonant *r*. The first, which I shall call "normal *r*," is formed by bringing the tip of the tongue near the roots of the teeth, leaving a small, triangular hole, through which the voiced breath issues with a slight buzz: this is the type nearly always chosen by E. N. E. speakers who pronounce an artificial *r*; it is used also by Americans everywhere (so far as I know) for *r* before a vowel. The second variety, a "retracted *r*," seems to be used only at the end of a word or before a consonant, and is therefore confined, in general, to the North and West; it is made by turning the point of the tongue up toward the roof of the mouth, leaving an opening considerably larger than that required for normal *r*. The third type, to which I shall give the name "anticipated *r*," may take the place of number two after *a*, *ë*, *ɔ*, or *ɔ*, as in 'hard,' 'hurt,' 'paper,' 'horse'; it is formed simultaneously with the preceding vowel, the tip of the tongue being lifted up toward the palate as soon as the *a*, *ë*, *ə*, or *ɔ* begins. This third variety may be divided into two classes, "audible" and "inaudible," according to the extent to which the tongue-point is raised: if the tongue is considerably lifted (as it generally is in the North and West), the acoustic effect of the combination is that of a somewhat muffled vowel followed by a strong retracted *r*; if, on the other hand, the elevation of the tongue-tip is sufficient to be felt by the speaker, but not marked enough to produce upon the hearer the impression of an *r*, we have the inaudible type, which appears to be very common among cultivated persons in the South.

In words like 'for,' 'horse,' where final 'r' or 'r' plus consonant is preceded by *ɔ*, if the 'r' is not sounded as a consonant, it may be either omitted altogether (*fɔ*, *hɔs*) or pronounced as an *ə* (*fɔə*, *hɔəs*). When the preceding vowel is *a* (as in 'far,' 'hard'), this *ə*-substitute for *r* can scarcely be distinguished from the *a*, unless the word is drawled (*faə*, *haəd*); and after *ë* or *ə* it disappears entirely ('fur'=*fë*, 'hurt'=*hët*, 'paper'=*pêpə*, 'lettered'=*letəd*). On the other hand, with persons who use anticipated *r*, a final unaccented 'er' often becomes simply a retracted *r*: 'paper'=*pêp-r*.

In the vulgar pronunciation of the South, *r* not before a vowel is almost universally omitted or changed to *ə*. This omission or change is perhaps a trifle less general in the uneducated speech of E. N. E. In the North and West the popular dialects retain some form of consonant *r*.

Below will be found the percentages of votes on the treatment of 'r' in the words 'horse,' 'hard,' 'hurt,' 'paper.' The sign r designates both the normal and the retracted type; a superposed r indicates anticipated *r*.

	HORSE.				HARD.			
	ɔr	r ɔ	ɔə	ɔ	ar	r a	aə	a
E. N.E.	11	14	15	60	7	13	2	78
South	10	40	20	30	12	40	15	33
North	53	41	2	4	53	41	0	6
West	12	82	6	0	6	82	0	12

	HURT.			PAPER.		
	ër	r ë	ë	ər	r ə	ə
E. N.E.	11	16	73	3	13	84
South	16	54	30	5	54	41
North	41	53	6	41	53	6
West	12	82	6	15	80	5

It will be seen that E. N. E. is opposed, by an overwhelming majority, to the pronunciation of *r* in these words, and especially in 'paper' and 'hard.' The South has a few advocates of normal *r*, but is in general almost evenly divided between omission or change to *ə*, on the one hand, and anticipated *r* (probably the inaudible kind), on the other; my six correspondents in eastern Virginia agree in dropping the *r* from all the words; the Carolinas are almost unanimous for anticipated *r* in 'paper' and 'hurt,' and the Gulf States strongly favor the same type in 'paper.' Anticipated *r* (doubtless the audible variety) predominates for all the words in the West, and also in Illinois, central Ohio, and western and central New York and Pennsylvania; it prevails for 'hurt' and 'paper,' but not for the other words, in northern Ohio and in Michigan. Maryland and Kentucky seem to be on the line between North and South. The pronunciation of *ër* before a consonant as *ët* ('hurt'=*hëtt*), which is common in New York City, Philadelphia, and some parts of the South, was not called for by my circular.

2. Pronunciation of 'Wh.'

The list given in the circular included eighteen typical cases of 'wh' before 'a,' 'e,' and 'i,' and also the words 'whoa!,' 'why!,' and 'why?.' My correspondents from all parts of the country are nearly unanimous in favor of *hw* in all the examples except 'wharf,' 'whoa,' and the interjection 'why.' Several gentlemen, however, tell me that in many of the cases their treatment of the 'wh' varies according to the stress. Two Bostonians have voiceless *w* in all the words; and four correspondents (from New York City, New Jersey, southern Pennsylvania, and central Ohio) have voiced *w* in all. I am told that this latter sound is very common among cultivated speakers in Salem, Mass. Formerly, no doubt, it was in general use in N. E. From Maine, Philadelphia, northern Ohio, Indiana, North Dakota, western Tennessee, and Louisiana come a few scattering votes for some kind of *w*, without *h*, in 'what,' 'whatever,' 'when,' 'whenever,' 'wherever,' 'whether,' 'which'—words in which the syllable containing 'wh' is very often unaccented. 'Whale' with voiced *w* is reported from eastern Massachusetts; 'wheel,' 'whirl,' 'whit,' 'white,' with the same sound, from southern Ohio; 'whip,' 'white,' 'why?,' with the same initial consonant, from western Tennessee; and 'wheel,' 'whistle,' 'whit,' with voiceless *w*, from Indiana.

The percentages for the three exceptional words, 'wharf,' 'whoa!,' 'why!,' are given below. The symbol w denotes a voiced, and ɯ a voiceless *w*.

	WHARF.			WHOA!			WHY!		
	hɯ	ɯ	w	hɯ	ɯ	w	hɯ	ɯ	w
E. N.E.	92	4	4	92	4	4	83	6	11
North	73	2	25	75	3	22	53	6	41
West	88	0	12	70	12	18	17	12	71
South	65	2	33	31	7	62	47	5	48

The West and northern Ohio are very strongly in favor of voiced *w* in 'why!.' Virginia and the Carolinas are almost unanimous for the same sound in 'whoa!.' Voiced *w* is said to be the usual Virginian pronunciation of 'wh' in 'wharf.' I have, by the way, evidence that this word was vulgarly called *vɔf* in Boston a hundred years ago.

3. 'Erie,' 'Mary,' etc.

Words which, according to the dictionaries, end in *ɪr* or in *êr* are really pronounced with a glide, *ə*, before or instead of the *r*; the preceding vowel varies between *i* and *ɪ*, *æ* and *e*: 'beer'=*biər*, *biə*, *bɪər*, or *bɪə*; 'hair'=*hæər*, *hæə*, *heər*, or *heə*. If a syllable beginning with a vowel is added to such a word, the *r* is kept or restored, and the glide is regularly preserved: 'beery'=*biəri* or *bɪəri*, 'hairy'=*hæəri* or *heəri*. Three Southerners, however, one from the Valley of Virginia and two from North Carolina, tell me that in their dialect the glide is lost in derivatives of words in *-æər*, 'hairy' being pronounced exactly like 'Harry.' Some other speakers, if I am not mistaken, suppress the glide, but lengthen and raise the accented vowel, which then has a sound between *æ* and *e*; this *hæri* is often hard to distinguish from *hæəri*. Moreover, I have reason to believe that many Southerners who substitute *yë* for final *ɪr* keep this *yë* in derivatives: 'fear'=*fyë*, 'fearing'=*fyëriŋ*.

Now, the groups 'er' or 'ear,' 'ar' or 'air' before a vowel occur also in certain words that are not derived from forms in *-iər*, *-æər:* familiar examples are 'Erie,' 'herald,' 'Mary,' 'Marion.' For some of these words the pronunciation is regularly *er*, *ær:* 'heron,' 'very,'=*herən*, *veri;* 'baron,' 'claret'=*bærən*, *klærət*.[2] The others are exceedingly variable: we may have, on the one hand, *îr*, *êr*, as in *wîri*, *pêrənt* ('weary,' 'parent,') and, on the other hand, *iər* or *ir*, *æər* or *ār* or *ær*, as in *wiəri* or *wiri*, *pæərənt* or *pārənt* or *pærənt*. The first type is the commoner in America, while the forms *iər* and *æər* or *ār* are preferred in southern England. A few of my American correspondents have noted the influence of the English habit upon their own practice. The variable words may be divided into two categories, paroxytones and proparoxytones: in examples of the first class ('dreary,' 'fairy') 'er' or 'ear' is *îr* and *iər* and (more rarely) *ir*, 'ar' or 'air' is *êr* and *ær* and (less frequently) *æər*, and also, in some cases, *ær;* in words of the second class ('period,' 'various') the combinations *iər* and *æər* are very difficult for Americans, and are, I think, always reduced to *ir* and *ær* by speakers who use the glide in paroxytones.[3]

The general percentages for the 'er' or 'ear' words are as follows:—

	îr	iər[4]		îr	iər[4]
Nero	88	12	material	70	30
zero	88	12	Erie	68	32
hero	87	13	imperious	68	32
chimera	81	19	period	68	32
era	81	19	query	62	38
peri	80	20	aerial	60	40
Erin	79	21	aerie	57	43
series	78	22	O'Leary	40	60
coherent	77	23	weary	40	60
superior	72	28	dreary	35	65
serious	71	29			

It will be noted that the proparoxytones (only a few samples of which were given) group themselves together, ranging between 72-28 and 60-40; the strongest support for *ir* in these cases comes from the North and West. In New York City and in southern Ohio there seems to be a preference for *iər* or *ir* in nearly all the words. In 'dreary,' 'weary,' and 'O'Leary,' where the spelling 'ear' seems to suggest a glide, *iər* or *ir* prevails everywhere: the distinction between these words and all the others is most marked in the South and in E. N. E.; in the West it is scarcely noticeable. The South has by far the largest proportion of votes for *îr* in all the words except 'aerie' and the three just mentioned: my correspondents in Tennessee, Kentucky, and eastern and western Virginia are unanimous for *îr* in most of the examples; and all the votes from the Carolinas are in favor of *îr* for the entire list.

Here are the general percentages for the examples of 'ar' or 'air.' In the case of proparoxytones only a few typical words were presented.

	êr	æər or ār	ær
Pharaoh	80	19	1
vagary	78	19	3
vegetarian	77	23	0
Ariel	76	21	3
precarious	76	22	2
Sarah	76	21	3
Mary	75	24	1
vary	74	24	2
Cary	72	24	4
various	72	26	2
harem	69	23	8
eyry	68	31	1
faro	68	21	11
wary	63	33	4
Clary	62	26	12
chary	60	32	8
dairy	60	39	1
caret	57	16	27
prairie	54	44	2
parent	40	37	23
Aaron	35	36	29
garish	33	44	23
fairy	26	61	13
apparent	24	30	46

In this list, as in the other, the proparoxytones cling together: they vary between 77-23-0 and

2 In America 'Clara' (*klærə*) belongs to this class.

3 In southern England *iər* in these cases tends to become *yər* or *yïr*: 'material'=*mətyariəl*, 'experience'=*ikspyariəns*.

4 Also *ir*.

72-26-2. Here, again, E. N. E. and the South agree in opposing the glide: the pronunciation of these two regions, and particularly that of E. N. E., favors *ɛr* in proparoxytones and also in 'harem,' 'Mary,' 'Pharaoh,' 'Sarah,' 'vagary,' 'vary'; E. N. E. has, moreover, a decided preference for *ɛr* in 'caret,' 'Cary,' 'faro.' Nearly all the votes for *færó* and very many of those for *kærət* come from the South, which, furthermore, joins with the rest of the country in preferring *ær* in 'apparent.' 'Aaron' with *ær* is uncommon in the South; it is especially popular in E. N. E. Most of the support for *æər* in the greater part of the examples comes from the Middle States and Ohio, where *ær* is comparatively rare; New York City strongly favors *æər* in nearly all the words. On the other hand, the Carolinas, Kentucky, Tennessee, and eastern and western Virginia send almost no votes for *æər*. It is to be noted that *ær* or *æər* is the general choice in 'fairy,' and has very many advocates in 'garish,' 'prairie,' 'dairy,' 'parent,' and 'Aaron': in 'dairy,' 'fairy,' 'prairie' the sound may be due to the spelling 'ai,' which suggests to the mind something different from the vowel represented by simple 'a'; in 'Aaron,' 'garish,' 'parent' *ær* may be the result of a compromise between *ɛr* and *ær*. One correspondent in Indiana pronounces 'Mary' exactly like 'merry'; one in Illinois has *e* in all the words except 'harem'; and one in Ontario has the same vowel in 'Mary,' 'Sarah,' 'vagary,' 'various,' 'vary,' 'vegetarian,' 'wary.'

4. 'HAUNT,' 'LAUNCH,' 'LAUNDRY,' ETC.

The fifth question on my circular related to certain words containing 'au' (in the case of 'stanch' now written 'a') followed by 'nch,' 'nd,' or 'nt.' To my list might have been added 'maunder,' 'Saunders,' 'taunt,' and, perhaps, 'Chauncy.'[5] It is a noteworthy fact that 'aunt' does not belong to this series. These words show, in addition to the pronunciations *a* and *æ*, which are given to such forms as 'ant' and 'branch,' a third type, *ɔ*, which prevails in a large part of our country. The dialect boundaries are not quite the same for this case as for those we have considered hitherto: W. N. E. goes with E. N. E. rather than with the Middle States. The percentages are as follows:—

	N. E.			NORTH,[6] WEST			SOUTH		
	ɔ	a	æ	ɔ	a	æ	ɔ	a	æ
craunch	43	57	0	79	18	3	66	24	0
daunt	17	83	0	76	21	3	59	31	10
flaunt	22	78	0	76	21	3	67	26	7
gaunt	14	86	0	72	23	5	54	29	17
gauntlet	11	89	0	71	25	4	52	29	19
haunch	29	71	0	77	20	3	64	29	7
haunt	24	76	0	75	19	6	50	31	19
jaunt	17	83	0	69	25	6	50	31	19
jaundice	29	71	0	73	24	3	61	29	10
launch	14	84	2	64	28	8	52	29	19
laundry	48	52	0	87	13	0	64	26	0
paunch	73	27	0	89	10	1	88	12	0
saunter	33	67	0	86	11	3	55	31	14
stanch	11	89	0	33	43	24	19	21	60
vaunt	29	71	0	58	15	0	71	24	5

Most of the votes for *a* in the North and West come from New York City, northern Ohio, and Michigan; in the West there are very few cases of *a*, except in 'stanch'; in Illinois there are none. No example of *a* has been reported from Tennessee. Nearly all the Southern support of *a* comes from the eastern (and, in a measure, from the central and northern) part of Virginia. I am told on good authority that the old whig families in Virginia say *ɔ*, while the democratic ones pronounce *æ*; the use of *a* is probably due to school influence, which several of my correspondents mention in connection with this list. In the Gulf States the vulgar pronunciation for most of the words is said to be *æ*; this is doubtless true of almost all the South and of a part, at least, of the North and West; *æ* in 'gaunt,' 'gauntlet,' 'haunt,' 'jaundice,' 'launch,' 'stanch' is popular in northern Ohio.

For the sake of convenience I added to the above list, on my circular, the word 'Chicago.' The results are given below:—

	N. E.		NORTH,[7] WEST		SOUTH	
	ɔ	a	ɔ	a	ɔ	a
Chicago	75	25	67	33	33	67

The West is more inclined to *a* than the North; *ɔ* is particularly strong in the Middle States.

C. H. GRANDGENT.

Cambridge, Mass.

5 I should be glad to receive information about the pronunciation of these words.

6 Not including W. N. E.

7 Not including W. N. E.

GEORGE SAND.

IL y a eu au xixe siècle, il y a encore, un grand nombre de femmes auteurs en France, mais aucune ne nous intéresse autant que George Sand, aucune n'a produit des figures aussi poétiques, aucune ne nous a touché autant par ses innombrables créations. Quand on pense à tout ce que cette femme a écrit, à tout ce que ce merveilleux cerveau a imaginé, à cette œuvre immense accomplie avec un courage si ferme et un cœur si droit, on est réellement émerveillé. Travailler pendant près de cinquante ans sans jamais se lasser, renouveler son génie en le mettant dans d'autres voies, trouver le temps d'être bonne mère et de s'occuper des malheureux, tâcher de réformer la société, voilà ce que fit cette femme célèbre qui s'appela George Sand.

Aurore Dupin descendait du maréchal de Saxe, qui, lui-même, était fils d'Auguste, électeur de Saxe et roi de Pologne, et de la belle comtesse de Königsmark. Son grand-père, Dupin de Francueil, était fermier général, son père, officier dans l'armée française. Du côté paternel elle appartenait donc à l'aristocratie, sa mère était du peuple. Ce mélange permet d'expliquer comment elle a su comprendre si bien les mœurs de la haute société, des marquises de Villemer, et celles des pastoures, des petites Maries et des Fadettes. Maurice Dupin épousa en 1804 une femme d'une classe inférieure, et en juillet de la même année naquit sa fille Aurore. La vieille Mme. Dupin reçut alors chez elle, à Nohant, son fils et sa femme. Nohant est situé non loin de La Châtre, dans le Berry, cette province dont George Sand a décrit avec tant d'amour les mœurs paisibles des habitants, leurs superstitions, leur peur de la *lavandière*, de la *grand'bête*, des fées de tous genres, le pays des petits cours d'eau, des champs fertiles, des bois touffus et des traînes mystérieuses.

En 1808 Maurice Dupin se tua en tombant de cheval, et la petite Aurore, âgée de quatre ans, fut réclamée par la mère et par la grand' mère. Ce fut celle-ci qui l'emporta, car la fille du maréchal de Saxe n'estimait pas sa bru et ne crut pas qu'elle pût bien élever l'enfant. La mère n'avait aucune fortune et se soumit. Pendant quelque temps on lui envoya sa fille à Paris pour que la séparation ne fût pas trop brusque, mais on finit par garder l'enfant entièrement à Nohant. Elle eut un précepteur, M. Deschartres, et eut du goût pour l'étude, mais elle fut en réalité livrée à elle-même et partagea tous les jeux des petits paysans. Lorsqu'elle eut treize ans sa grand'mère l'envoya au couvent des Anglaises à Paris. Elle a raconté d'une manière charmante les incidents de sa vie d'écolière, comment elle fut d'abord parmi les *diables*, qui organisaient de grandes expéditions pour libérer les prisonnières qui devaient être enfouies dans quelque cachot souterrain, comment elle eut un accès de dévotion, de mysticisme plutôt, et voulut se faire religieuse. On la retira du couvent quand elle eut quinze ans et elle revint à Nohant, où elle partagea son temps entre les soins à donner à sa grand'mère infirme, la lecture et la vie en plein air. Elle étudia les philosophes, les poètes, s'occupa même d'anatomie, monta à cheval avec intrépidité, apprit à tirer du pistolet et alla à la chasse. Elle s'habillait quelquefois en homme pour pouvoir se livrer plus facilement à son goût pour la chasse et l'on commença dès lors à exagérer ses excentricités et à la calomnier. Quand elle eut dix-sept ans sa grand'mère mourut, lui laissant Nohant et la confiant à des parents éloignés. La jeune fille, cependant, alla retrouver à Paris sa mère qu'elle avait continué à aimer; mais, dans un milieu inférieur et près d'une mère fantasque et irritable, Aurore Dupin ne fut pas heureuse. Elle alla passer quelque temps chez des amis, les Duplessis, à Melun, et ce fut là qu'elle rencontra le baron Casimir Dudevant qu'elle épousa à l'âge de dix-huit ans. Il en avait vingt-sept, avait une certaine aisance et de bonnes manières, cela paraissait donc un bon *mariage de raison*.

M. et Mme. Dudevant s'établirent à Nohant et eurent deux enfants, Maurice en 1823, et Solange en 1828. M. Dudevant ne savait pas qu'il avait épousé une femme de génie, mais tel étant le cas, son rôle de mari fut difficile à remplir, et il n'y eut aucune sympathie entre sa femme et lui. Désirant être indépendante, Mme. Dudevant fit avec son mari en 1830 un étrange compromis. Il fut convenu qu'elle irait chercher fortune à

Paris avec sa fille, que son fils resterait avec le père, qu'on lui allouerait trois mille francs par an pour subsister à Paris, et que tous les trois mois elle reviendrait à Nohant pour y passer trois mois et s'occuper de Maurice.

Voilà donc Mme. Dudevant à Paris en janvier 1831. Que va-t-elle faire pour gagner sa vie? Elle essaie d'abord de la peinture, mais réussit médiocrement, ensuite Henri de Latouche, Berrichon comme elle, et fondateur du *Figaro*, la prend à son journal, où elle écrit des articles à cinq francs la colonne. Ce n'était pas là son genre, car elle ne pouvait dire en une colonne tout ce qu'elle pensait. De Latouche s'en aperçut et lui conseilla de se tourner vers le roman. Elle avait rencontré à Paris un jeune homme de sa province qu'elle connaissait, Jules Sandeau. Elle se lia avec lui et ils écrivirent ensemble et publièrent, sous le nom de Jules Sand, un roman, 'Rose et Blanche,' qui eut un certain succès.

Au commencement de son séjour à Paris, Mme. Dudevant se trouva très génée, et par raison d'économie et pour être plus libre d'aller où il lui plairait, elle reprit le costume d'homme qu'elle avait porté avant son mariage pour ses expéditions dans les champs. Elle put alors parcourir avec les étudiants le quartier Latin sans être reconnue. Elle ne se livra pas, cependant, à la débauche, comme on l'a prétendu, mais elle devint le camarade de la jeunesse littéraire et artistique du temps. Elle fut toujours très laborieuse et animée du désir d'acquérir cette indépendance qu'elle chérissait. Pendant le temps qu'elle passait à Nohant, selon l'arrangement conclu avec son mari, elle écrivit un roman qu'elle fit lire à Sandeau. L'éditeur tenait au nom de Sand, à cause du succès de 'Rose et Blanche,' alors de Latouche suggéra que Mme. Dudevant gardât le nom de Sand, et y ajoutât celui de George, synonyme de Berrichon. C'est ainsi que naquit *George Sand*, l'auteur d'Indiana.'

'Indiana' parut à la fin d'avril 1832, et eut un succès dont l'auteur fut étonné et qui rendit son nom célèbre. On vit que la France possédait un grand romancier de plus et on lut le livre avec enthousiasme. C'est un roman d'amour, écrit d'un style passionné et éloquent, avec une grande amertume, non contre le mariage même, mais selon les vues de l'auteur, contre le mariage tel que l'a organisé la société, c'est-à-dire sans l'amour, la seule base réelle.

On lit 'Indiana' avec un certain intérêt et on a pitié de la pauvre femme, livrée à un mari brutal, mais on ne peut admirer Raymon qui nous paraît insignifiant et lâche, et Ralph, le sauveur d'Indiana, est un personnage impossible. Quelque heureux qu'il soit dans sa *chaumière indienne* avec son Indiana, nous ne pouvons louer sa conduite et partager son mépris pour les lois de la société. George Sand, elle-même, crut parfois pouvoir braver l'opinion publique et agir selon sa fantaisie, mais ce n'est pas alors qu'elle fut heureuse. Lorsqu'à la fin de 1833, elle partait pour l'Italie avec Alfred de Musset, elle crut avoir trouvé le bonheur, mais après quelques mois, le poète la quittait, et elle revenait désenchantée retrouver ses enfants.

En 1836, elle obtint une séparation légale de son mari et fixa sa résidence à Nohant. C'est là qu'elle fut heureuse, quand fatiguée des aventures romanesques, elle mena la vie d'une mère de famille digne et aimée. Elle put continuer à écrire, à recevoir ses amis, et elle vieillit doucement, heureuse d'être grand' mère, fière de ses petites-filles, entourée de l'amour et du respect des siens. C'est là qu'est le vrai bonheur, c'est dans la famille, telle que l'a constituée la société en établissant le mariage. S'il arrive que le mariage soit sans amour, il vaut mieux se résigner à le supporter, car, en le brisant, on court le risque de détruire la famille, sur laquelle, en réalité, repose la société. George Sand, à notre avis, se trompa dans 'Indiana,' dans 'Valentine,' dans 'Lélia,' mais elle sut plus tard racheter cette erreur et écrivit des œuvres pures, gracieuses et poétiques, qui nous font considérer ses premiers romans comme une étude intéressante de style plutôt que comme des ouvrages à théories sociales. 'Valentine' nous plaît aussi par la description du Berry, par cet amour de la nature, que nous aurons tant à louer plus tard dans ces adorables idylles, 'la Mare au Diable,' 'François le Champi' et 'la Petite Fadette.'

En étudiant les œuvres de George Sand, il faut se rappeler que cette femme à l'aspect tranquille, qui parle peu, qui paraît presque

insignifiante au premier abord, est douée d'une imagination immense, et que dans ses livres elle ne se représente jamais telle qu'elle est. 'Lélia' est un poème en prose, c'est un cri qu'a poussé l'auteur dans un moment de souffrance, mais ce n'est pas réellement elle. Elle était essentiellement bonne, avait beaucoup de bon sens et était simple et modeste. Là où elle dépeint le mieux certains sentiments qu'elle a pu éprouver à certaines époques c'est dans 'Lucrezia Floriani' et dans les premières 'Lettres d'un Voyageur,' après la rupture avec Alfred de Musset. Nous savons que nous devons à cet événement 'la Confession d'Un Enfant du Siècle,' les admirables "Nuits" du poète et son "Merle Blanc," raillerie spirituelle à laquelle répondit George Sand, beaucoup plus tard, par 'Elle et Lui.'

L'immense succès d'"Indiana' et de 'Valentine' avait ouvert à l'auteur la *Revue des Deux Mondes*, et elle acquit enfin cette indépendance pécuniaire à laquelle elle avait aspiré. Dès ce moment les romans se succèdent sous sa plume avec la plus grande rapidité. Elle écrit d'un jet, sans se relire, sans faire de ratures; elle ne fait pas de plan, les idées semblent suivre sa plume et viennent se ranger docilement sur le papier. Son imagination est si grande que son histoire se crée toute seule, sans efforts, sans réflexion, et ses personnages se modifient à son gré, comme dans la vie elle-même, mais quelquefois sans assez de logique. Elle écrit sans lever, pour ainsi dire, la plume du papier, de dix heures du soir à cinq heures du matin, et son excellente constitution lui permet de supporter ce labeur extraordinaire jusqu'à l'âge de soixante-douze ans. Elle a écrit un si grand nombre de volumes qu'on peut à peine les mentionner. Citons cependant, après 'Lélia,' qui parut en 1834, 'Jacques' (1834), 'André,' 'Leone Leoni' (1835), 'Simon' (1836), enfin 'Mauprat' (1837). Ce dernier ouvrage appartient à la première manière de George Sand, c'est du lyrisme, de la passion, mais le but est noble, c'est de montrer que l'amour pur et vrai peut réhabiliter l'homme presque abruti. Bernard de Mauprat appartient à une famille de bandits, et dans le donjon féodal de son grand-père il assiste à toutes sortes de crimes. Il avait eu de bons sentiments, mais l'exemple de ses oncles a étouffé toute générosité en lui et il est devenu un animal sauvage. Un soir Edmée, sa cousine, la fille de Mauprat *Casse-tête*, est conduite dans le repaire des Mauprat *Coupe-jarret*. Bernard la sauve, après lui avoir fait promettre de l'épouser, et il va demeurer chez le père d'Edmée. Nous assistons ici à des scènes touchantes et intéressantes, où Bernard qui aime passionnément sa cousine, lutte contre ses instincts grossiers et tâche de se rendre digne d'elle, et où celle-ci, avec un tact admirable, apprivoise le sauvage et lui rend une âme. Elle en fait un homme de cœur dont l'amour est profond et constant. Il va en Amérique, combat pour la cause de l'indépendance, reste fidèle à celle qu'il aime et espère qu'Edmée sera touchée de sa constance. Elle veut encore l'éprouver, mais elle est frappée par un Mauprat Coupe-jarret, et Bernard est accusé de se crime. Edmée déclare alors l'amour qu'elle ressent, depuis tant d'années pour lui, il est acquitté, il l'épouse, et à l'âge de quatre-vingts ans, il s'écrie en racontant son histoire:

"Elle fut la seule femme que j'aimai dans toute ma vie; jamais aucune autre n'attira mon regard et ne connut l'étreinte de ma main."

'Mauprat' est un beau livre, malgré l'invraisemblance des caractères. Nous les aimons, cependant, ces deux nobles cœurs, Bernard et Edmée, ainsi que Marcasse, le preneur de taupes, et même Patience, ce paysan trop philosophe,ce rustique Jean-Jacques.

George Sand était l'amie de presque toutes les célébrités qui se réunissaient à Paris: Henri Heine, Mickiewicz, Gustave Planche, Lamennais, Béranger, Eugène Delacroix, Meyerbeer, Liszt et Chopin. Plus tard elle eut beaucoup d'autres amis parmi les grands artistes et les grands écrivains, et elle fut surtout affectueuse pour Gustave Flaubert qu'elle consolait avec douceur.

Nous avons nommé Chopin parmi les amis de George Sand. Pendant longtemps il fut un des plus intimes, et lorsque la santé de Maurice fit penser à un voyage à l'étranger, Chopin accompagna la mère et les enfants. Ils crurent trouver un climat idéal à Majorque et y passèrent l'hiver de 1838. Ils n'eurent guère à se louer de l'île et de ses habitants.

Ceux-ci furent inhospitaliers, et des pluies incessantes forcèrent les voyageurs à passer de longs mois dans un monastère abandonné. Le grand musicien faillit mourir à Majorque et sa compagne le soigna avec dévouement. Ils travaillèrent tous deux dans la vieille chartreuse de Valdemosa; Chopin y écrivit ses "Préludes" et George Sand, 'Spiridion,' histoire d'un jeune moine. L'influence de Chopin dut être grande sur son amie et c'est probablement à cette intimité que nous devons 'Consuelo' (1842). Il y a beaucoup de belles pages dans ce roman, et le caractère de Consuelo est admirable, mais on se perd dans la multiplicité des incidents, et dans la 'Comtesse de Rudolstadt' on ne comprend plus rien. Tout est si mystique et sombre qu'on voit à peine que l'auteur a une thèse et qu'elle veut parler des sociétés secrètes. Les thèses, les systèmes, voilà ce qui gâte pendant plusieurs années, les œuvres de George Sand. Elle avait fait la connaissance de Michel (de Bourges), de Pierre Leroux, de Barbès, et elle s'imagina qu'elle était appelée à plaider la cause des malheureux. Elle écrivit alors des romans de la deuxième manière, des romans socialistes, 'Horace,' 'le Compagnon du Tour de France,' 'le Péché de M. Antoine,' 'le Meunier d'Angibault,' œuvres généralement ennuyeuses et remplies d'idées chimériques. Dans son enthousiasme pour la cause du peuple, George Sand crut avoir des idées politiques et joua un rôle à la Révolution de Février. Elle offrit ses services à Ledru-Rollin et écrivit vaillamment pour soutenir les idées républicaines et le gouvernement provisoire. Les émeutes de Juin la découragèrent et le Coup d'Etat la fit renoncer à jamais à la politique. Elle intercéda, cependant, près de Louis-Napoléon, en faveur d'un grand nombre de ses amis, et agit avec courage et dévouement.

Pendant que George Sand produisait ses romans à thèses, elle écrivit en 1846 'la Mare au Diable,' où elle inaugura sa troisième manière, l'idylle poétique et pure, sans souci de systèmes d'aucun genre. Déjà dans 'Jeanne' (1844), elle était revenue aux scènes champêtres et avait fait d'admirables descriptions de la campagne. Nous nous intéressons infiniment à l'héroïne du roman, cette jeune fille que nous rencontrons endormie près des pierres Jomâtres, et à qui les trois jeunes gens font des souhaits en mettant chacun une pièce de monnaie dans sa main. Nous admirons la douceur, la fierté de Jeanne, mais bientôt la jeune fille des champs devient trop, comme on l'a dit, une Jeanne d'Arc et une Velléda, et sa mort nous touche moins que si elle fût restée simple pastoure comme la petite Marie de 'la Mare au Diable.' Voilà un véritable chef-d'œuvre, cette simple histoire de Germain, le fin laboureur, c'est une géorgique qui serait unique dans la littérature française, si nous n'avions pas aussi 'François le Champi' et 'la Petite Fadette.'

L'auteur nous fait d'abord la description du tableau d'Holbein représentant la mort courant à côté d'un vieux laboureur en haillons qui conduit un attelage maigre et exténué, dans un champ stérile. Nous voyons ensuite le contraste de cette scène: c'est un homme jeune et vigoureux conduisant une charrue traînée par quatre paires de bœufs splendides qu'aiguillonne un jeune garçon frais et rosé. Il n'y a rien de plus gracieux que cette description du labour et nous aimons Germain, rien qu'à le voir si gai à son travail et jetant des regards d'amour sur son fils, le petit Pierre. Nous écoutons avec intérêt la conversation de Germain et de son beau-père qui l'engage à se remarier et qui l'envoie trouver la Catherine, riche veuve, qui demeure à Fourche. Germain part sur la Grise ayant en croupe la petite Marie qui va se placer au village voisin. Elle a déjà seize ans, mais Germain ne l'a jamais regardée et la considère comme une enfant. Sur la route ils prennent le petit Pierre, et la Grise ne s'aperçoit pas du fardeau qu'elle porte.

"En passant devant le pré-long, elle aperçut sa mère, qui s'appelait la vieille Grise, comme elle la jeune Grise, et elle hennit en signe d'adieu. La vieille Grise s'approcha de la haie en faisant résonner ses enferges, essaya de galoper sur la marge du pré pour suivre sa fille; puis, la voyant prendre le grand trot, elle hennit à son tour, et resta pensive, inquiète, le nez au vent, la bouche pleine d'herbes qu'elle ne songeait plus à manger."

Comme ces lignes sont naturelles et vraies, ainsi que la conversation entre Germain et la petite Marie. Celle-ci a eu tant de prévoy-

ance, elle s'est montrée si douce pour le petit Pierre que le fin laboureur se prend à l'aimer et lui demande de l'épouser. Marie lui répond avec sagesse qu'elle est trop pauvre et trop jeune pour lui qui a vingt-huit ans, et pendant qu'ils sont égarés dans les bois qui entourent la mare au Diable, elle fait du feu, prépare le souper pour le père et l'enfant et s'endort tranquillement, après avoir endormi petit Pierre et lui avoir fait dire sa prière. Au jour Germain reconnaît la route et il se rend à Fourche chez la Catherine, et Marie accompagnée de petit Pierre, va aux Ormeaux chez son nouveau maître. La description de la coquette de village, a qui tout le monde fait la cour et qui ne se décide pour ancun des prétendants afin d'avoir le plaisir de les conserver tous, est très amusante. Germain ne peut se décider à ce rôle de soupirant et s'en retourne bien triste en pensant à la petite Marie. Il la rencontre en route fuyant le fermier grossier chez qui elle devait travailler. Il punit le maître brutal et indigne et il ramène la petite Marie chez elle. De retour chez son beau-père Germain se remet au travail, mais il ne rit plus, il ne cause plus, et lorsque sa belle-mère, la mère Maurice, lui demande ce qu'il fera s'il ne peut se guérir de son amour, il répond:

"Toute chose a son terme, mère Maurice: quand le cheval est trop chargé, il tombe, et quand le bœuf n'a rien à manger, il meurt."

La vieille l'engage alors à aller voir encore une fois la petite Marie, et la conversation entre eux a tant de charme que nous tenons à en citer la fin:

"Germain parlait comme dans un rêve sans entendre ce qu'il disait. La petite Marie tremblait toujours, mais comme il tremblait encore davantage, il ne s'en apercevait plus. Tout à coup elle se retourna; elle était tout en larmes et le regardait d'un air de reproche. Le pauvre laboureur crut que c'était le dernier coup, et, sans attendre son arrêt, il se leva pour partir; mais la jeune fille l'arrêta en l'entourant de ses deux bras, et cachant sa tête dans son sein:—Ah! Germain, lui dit-elle en sanglotant, vous n'avez donc pas deviné que je vous aime"?

Les noces du fin laboureur et de la petite Marie se firent avec grandes réjouissances et l'on n'oublia en les célébrant aucune des coutumes du pays. Ce petit roman est un pur joyau et nous devons remercier l'auteur de n'avoir obéi qu'à sa poétique imagination et au sentiment de la nature.

Nous trouvons le même charme dans 'la Petite Fadette' (1848), et 'François le Champi' (1850). Y a-t-il rien de plus intéressant que l'amitié des deux bessons, Landry et Sylvinet, l'un fort et courageux, l'autre faible et doux et jaloux de la Petite Fadette? C'est une charmante fille, cette Fanchon Fadet, elle a grand cœur et grand sens; elle était trop garçon, trop indifférente à la toilette quand elle chantait de sa petite voix douce:

"Fadet, fadet, petit fadet,
Prends ta chandelle et ton cornet:
J'ai pris ma cape et mon capet,
Toute follette a son follet."

L'amour qu'elle éprouve pour Landry la transforme en une jeune fille modeste, et le père Barbeau est heureux de lui donner son fils quand il apprend qu'elle est devenue belle, réservée et riche. Quant à Sylvinet il est d'abord désespéré du mariage de son besson, mais la petite Fadette le guérit et il part comme soldat, car

"Notre Fanchon, dit la mère Barbeau, est trop grande charmeuse, et tellement qu'elle avait charmé Sylvinet plus qu'elle ne l'aurait souhaité."

François le Champi, l'enfant trouvé, nous intéresse autant que Germain, le fin laboureur, et Landry, le besson. Quelle gratitude il éprouve pour Madeleine Blanchet, quel amour pour elle et son petit Jeannie! Comme il est courageux quand il faut lui venir en aide, et comme il tremble quand il veut lui demander d'être sa femme, cependant

"Il faut croire qu'il parla très bien et que Madeleine n'y trouva rien à répondre, car ils y étaient encore à minuit, et elle pleurait de joie, et il la remerciait à deux genoux de ce qu'elle l'acceptait pour son mari."

Lorsqu'on parle de George Sand on se rappelle trop l'auteur d'"Indiana' parcourant le quartier Latin en habits d'homme; on devrait voir un peu plus la châtelaine de Nohant et ne pas oublier ce qu'elle dit d'elle-même:

"L'individu nommé George Sand cueille des fleurs, classe ses herbes, coud des robes et des manteaux pour son petit monde, et des costumes de marionnettes, lit de la musique,

mais surtout passe des heures avec ses petits-enfants."

Voilà le portrait d'une bonne vieille grand' mère et non pas de 'Lélia.'

"Elle a été souverainement gracieuse et aimable," dit M. Emile Faguet, "depuis qu'elle a perdu l'habitude de se déguiser en homme."

Les œuvres, à partir de 'François le Champi' (1850), continuèrent à être gracieuses et aimables. C'est une quatrième manière, mais qui tient à la troisième, ce sont encore des idylles, mais les scènes ne sont pas toutes rustiques. Citons 'les Maîtres Sonneurs,' admirable ouvrage que l'on peut comparer à 'la Mare au Diable,' 'Valvèdre,' 'l'Homme de Neige,' la 'Confession d'une jeune fille,' 'Mademoiselle Merquem,' 'Jean de la Roche,' 'Mont-Revêche,' et prenons comme types des œuvres de la dernière manière, 'les Beaux Messieurs de Bois-Doré' et le 'Marquis de Villemer.'

Transportons-nous au commencement du xviie siècle, soyons un moment contemporains de Louis XIII, de Luynes, de Richelieu, du troisième Condé, lisons l''Astrée' avec eux, prenons notre épée et nos pistolets et allons en Berry. Là, non loin du gigantesque château de Condé, nous trouverons un petit castel seigneurial, c'est la demeure de M. le marquis de Bois-Doré. Compagnon fidèle du Béarnais, celui-ci a donné un titre à un gentilhomme de petite noblesse qui, dans une excursion, a su trouver une poule pour le souper de son roi affamé. M. de Bois-Doré s'est enrichi à la guerre, mais il est essentiellement bon, et surtout chevaleresque, et ses vassaux l'adorent. Il a tant lu l''Astrée' qu'il connaît par cœur le chef-d'œuvre de d'Urfé et il s'imagine être resté jeune, quoiqu'il soit né sous le règne d'Henri II. Son fidèle Adamas lui fait tous les jours une toilette mystérieuse: il lui met une perruque blonde, du rouge sur les joues, des habits de soie tout couverts de rubans, tels qu'en portent les jeunes seigneurs de la cour, et le beau marquis de Bois-Doré part dans son lourd carrosse pour rendre visite à sa voisine, Lauriane de Beuvre, jeune veuve de quatorze ans. M. le marquis veut se marier et demande la main de Lauriane qui lui dit d'être constant pendant sept ans et qu'elle lui donnera réponse. Pendant ce temps une Morisque et un petit garçon arrivent au château de Bois-Doré et le marquis découvre que l'enfant est le fils de son frère disparu depuis longtemps. Il apprend aussi que l'assassin de son frère est son hôte, l'élégant cavalier, M. d'Alvimar. Il accompagne celui-ci sur la grande route et là, en présence de son parent, Guillaume d'Ars, il donne un grand coup d'épée à M.d'Alvimar. Il reconnaît alors son neveu, il le fait habiller comme lui, il le mène rendre visite aux seigneurs du voisinage, et partout où ils passent chacun court pour admirer les beaux messieurs de Bois-Doré.

Le père de Lauriane va rejoindre les huguenotes de la Rochelle et elle vient demeurer chez le marquis, qui ne pense plus à l'épouser depuis qu'il a trouvé un héritier. Là ils sont heureux quelque temps, et Mario de Bois-Doré reçoit les leçons du savant Lucilio, ancien compagnon du célèbre Bruno, et torturé avec lui. Le petit garçon est beau et gracieux, dévoué et brave, et quand le château de son oncle est assiégé par les reîtres du capitaine Macabre et par les Bohémiens, il se bat fort bien et sauve la vie de son oncle. Il grandit et aime la gentille Lauriane, mais celle-ci le trouve trop jeune et ils sont séparés pendant plusieurs années. Nous revoyons Mario, à l'âge de dix-neuf ans, combattant au Pas de Suze dans l'armée de Louis XIII et se faisant bienvenir du cardinal. Le vieux marquis de Bois-Doré est toujours à côté de son neveu au plus fort du danger, et nous les retrouvons encore ensemble, lorsque Lauriane consent à devenir la femme de son ami d'enfance. 'Les Beaux Messieurs de Bois-Doré' est une œuvre exquise et nous regrettons que George Sand n'ait pas écrit plus de romans historiques. Elle ne se contente pas de raconter un grand nombre d'aventures extraordinaires, mais elle se pénètre de l'esprit de l'époque et fait parler ses personnages comme on parlait de leur temps. Elle fait un portrait frappant du père du grand Condé, cet homme rapace, incompétent et vil, indigne de son grand-père, le compagnon d'Henri IV, et de son fils, le vainqueur de Rocroy. Citons quelques lignes pour faire voir le style historique de George Sand:

"Le roi et le cardinal gravissaient la montagne en dépit d'un froid rigoureux. On

hissait le canon à travers les neiges. C'était une de ces grandes scènes que le soldat français a toujours su si bien jouer dans le cadre grandiose des Alpes, sous Napoléon comme sous Richelieu, et sous Richelieu comme sous Louis XIII, sans s'amuser à faire dissoudre les roches, comme on l'attribue au génie d'Annibal, et sans employer d'autre artifice que la volonté, l'ardeur et la gaieté intrépides."

Nous ne voulons pas faire ici l'analyse du 'Marquis de Villemer,' nous désirons appeler l'attention sur l'observation exacte des manières du grand monde, sur les conversations si intéressantes entre la vieille marquise, spirituelle et bonne mais entichée de sa noblesse, et Caroline de St. Geneix, si loyale, si belle et si énergique. Les caractères des deux frères sont bien tracés, le duc d'Aléria, débauché mais cœur bon, et le marquis de Villemer, savant, désintéressé, délicat. Caroline se fait aimer du marquis sans le vouloir, mais le fuit pour qu'il ne désobéisse pas à sa mère. Elle quitte Paris et se réfugie dans le Velay, dont l'auteur fait une agréable description. On y voit le grand château de Polignac, on y rencontre le paysan taciturne et honnête, on suit le marquis dans sa course à travers la neige, on le voit tomber, on le croit perdu, mais non, Caroline ne peut plus résister à son amour, elle sauve celui qu'elle aime, elle veut partager sa vie, et la vieille marquise consent à leur mariage.

Dans 'le Marquis de Villemer' George Sand fait une fine étude psychologique et raconte une charmante histoire d'amour. Nous voudrions pouvoir parler encore de quelques autres de ses romans que nous avons lus avec tant de plaisir, des 'Maîtres Mosaïstes,' de 'Teverino,' du 'Château des Désertes.' Nous dirons seulement qu'en lisant le 'Château des Désertes' on peut se rendre compte du grand amour de George Sand pour le théâtre. Elle aimerait à jouer ses pièces avec mystère, la nuit, quand les passants sont intrigués par le bruit des voix, par la lumière qui filtre à travers les volets mal fermés. En réalité, cependant, c'est devant tous ses amis qu'elle joue à Nohant, avec son fils et ses intimes, les pièces qu'elle a composées, simples marionnettes quelquefois. Elle écrivit beaucoup pour le théâtre, mais sans grand succès. On joue encore, néanmoins, 'le mariage de Victorine,' inspiré par 'le Philosophe sans le savoir' de Sedaine, et 'le Marquis de Villemer.'

En 1869 George Sand disait qu'elle avait gagné avec sa plume un million de francs, mais qu'elle n'avait mis de côté que vingt mille francs pour acheter de la tisane, si elle était malade. Elle était très généreuse et, bonne patriote, elle souffrit beaucoup des malheurs de la France pendant la guerre de 1870. Elle vécut assez longtemps, cependant, pour voir son pays se relever de ses désastres, et ses dernières années furent calmes et heureuses. Elle mourut le 8 juin 1876 et ses derniers mots furent: "Ne touchez pas à la verdure." Son esprit poétique suivait ses gentilles pastoures dans les traînes ombragées et son âme s'envola portée doucement par la petite Marie et la petite Fadette.

ALCÉE FORTIER.
Tulane University of Louisiana.

THE ST. ALEXIS LEGEND.

DURING the Middle Ages, both early and late, Alexis was one of the most popular saints, a fact which is attested by the very numerous versions of his life which have come down to us. Even as early as the first quarter of the eighteenth century, investigations into the history of this legend were made by Jean Pien, S. J., and the results published in the 'Acta Sanctorum' of the Bollandists for July 17.

In 1843, Massmann published a small book entitled: 'Sanct Alexius Leben, in acht gereimten mittelhochdeutschen Behandlungen.'[1] In an appendix he gives nine other versions in various languages.

Since this work was issued, various scholars have published versions in other languages not included in Massmann's list, but making little or no progress toward a discovery of the origin of the legend, until M. Arthur Amiaud investigated the Syriac versions, which he published in 1889.[2]

From his investigations it appears that the earliest version of the legend was one written in Syriac in the fifth century. This primitive

1 *Bibl. d. deutsch. Nat. Lit.*, Abth. I, Bd. 9.

2 *Bibl. de l'Éc. des hautes études*, fasc. 79.

form of it is hardly recognizable as the parent of the versions which were current ten centuries later, so great have been the changes which the legend underwent in the course of time. This Syriac version seems to be for the most part a sober historical narrative: it relates (basing its narrative upon the accounts of eye-witnesses) the strange life of a man who, from ascetic and religious motives, had mingled with the poor of the church at Edessa, although he was of noble and opulent station; he had left his family in Constantinople in order to embrace this wretched and degraded existence. Similar singularities were far from being without parallel in the fifth century; they edified those who saw them or heard of them, but there was nothing marvelous about them.

This biography was carried to Constantinople and received there entirely new embellishments. Whilst the legend of Edessa said expressly that the "man of God" had died at Edessa, the Greek biographer (or rather romance-writer) supposed that 'Alexis' (hitherto the hero had been anonymous) had come back to Constantinople, that he had presented himself unrecognizable at his father's house, that for long years he had lived with them on their charity, and that only at his death had a miracle caused them to recognize him as their son, and at the same time revealed his extraordinary saintliness. How different has the legend already become by this one step!

It was the same author who introduced the marriage of Alexis, his departure in the night after the wedding and all the rôle of the betrothed.

Composed with art and mingling a profoundly human pathos with sentiments of the most exalted piety, this little romance had a prodigious success, and we can distinguish two separate currents by which it was brought down into modern literatures: the one by way of the various languages of Russia, where it attained to its greatest popularity; the other by way of the Latin, whence it spread into almost all the Romance, Teutonic and south-western Slavonic literatures.

The veneration for St. Alexis had quickly spread throughout the East, but it was unknown in the West until the end of the tenth century. The archbishop of Damascus Sergius, having taken refuge in Rome at this epoch, was surprised not to find in that city any knowledge of a saint whom Syria (through a misconception) held to have been a Roman. He spread in Rome this marvelous history and it there had the greatest success, being soon attested and confirmed by striking miracles.

Having once entered mediæval Latin literature, the versions of the legend multiplied with surprising rapidity both in Latin and in the other languages of western Europe. It would seem that in any one modern literature these versions usually go back directly to Latin sources, and not to those in some other modern language; and, that within a given literature most of the versions are interrelated, while a few go back to an independent Latin source—a state of affairs which seems quite natural when we consider the part which Latin literature played in the Middles Ages.

Although much has already been done to investigate the St. Alexis legend in various literatures, the work on the legend which remains to be done would seem to be much greater still, and further investigations of this same legend will probably result in bringing to light many interesting bits of mediæval literary history.

So much as an introductory notice; the principal object of the present remarks on the subject is to communicate certain facts concerning the manuscript sources; these facts are for the most part new, and are derived directly from the MSS. themselves.

I would first call attention to what seem to be four *new* versions:

The first of these is another Flemish version (only a single one was previously known): it is contained in the Bibliothèque Royale at Brussels, No. 3072 of MS. 3067-3073, xiv. century, 16mo. It extends over eight folios, and begins thus:

"Dit es sente Alexis legende. Te dien tiden dat Honorius ende Archadius de keysers regneerden soe was te Rome een groet edel man."[3]

The other three versions are Latin: one of them is found in a MS. of the Stadtbibliothek

3 My thanks are due M. Ouverleaux for this information.

of Berne, Cod. 710, No. 6, fol. 64 a—72 a, xii. century, in verse. It begins thus:

> Incipit vita mirabilis sancti Alexis
> Duxit romanus vir nobilis Eufemianus
> Anglaen uxorem se non ignobiliorem
> Quos exaltatos et honoribus amplificatos.[4]

Another exists in the San Marco library at Venice, cod. 30 membr., saec. xiv, a. 193, l. 119 [Z. L. D. vii]. Ya. fol. 89-92. It begins thus:

Fuit vir Romae magnus et nomine Euphemianus . .[5] The last is found in the same library: cod. 116 membr., saec. xii, a. 449, r. 312 [Z. L. CCCLVI]. fol. 353-356. It begins:

Incipit vitâ beati Alexii. Fuit vir simplex in Roma, cui nomen erat Eufumianus. . .[6]

I would next mention certain new MSS. of a version already well-known. It is a Latin version[7] found in eleven MSS. most of which are at the Bibl. Nat. at Paris; to this I would add the following five new MSS.:

1. Bologna, Bibl. Universitaria, Cod. 1473. Cod. membr., in fol., saec. xii (a. 1180). It begins thus:

Vita Sancti Alexii confessoris.—Fuit | Rome uir magnus | et nobilis Eufemi | nianus nomine. | diues ualde et primus | in palatio imperatoris erantque | ei tria milia pueri . . . .

2. Berne, Stadtbibliothek, Cod. 292, N. 25, fol. 123 b—127 a, saec. xi.

3. Munich, Hofbibl., Clm. 2610 (=Ald. 80), fol. 40 a.

4. Brit. Mus., Harl. 2801, fol. 68 b—69 b. The beginning of the last three MSS. is practically the same as that of the first one mentioned.

5. Brit. Mus., Harl. 624, fol. 133 b—135 b, of which the end is imperfect. It begins:

Incipit Vita Sancti Alexis Confessoris.
XVII Kal. IVLII.
Temporibus Archadii et Honorii magnorum imperatorum. fuit rom(a)e quidam uir magnus et nobilis eufemianus nomine. dives ualde. et primus in palatio imperatoris. Erantque ei. . .

There are said to be twelve Latin MSS., representing the life of St. Alexis, in the Bibl. Royale at Brussels, and also many Latin and a number of German versions among the MSS, in the Universitätsbibl. at Basel. Of Old French prose versions several exist, as has long been known, one of them being in the MS. Bibl. Nat. f. fr. 23 117, fol. 319 c—320 d. I have in my possession a collation of this text, as well as of the one to be mentioned presently, and hope to publish them in the near future. It begins thus:

En ce temps que la loy n(ost)re sei(n)gn(our) estoit creue que les gens se penoient plus de bien faire quil ores ne font estoient e(m)p(er)eour a ro(m)me ho(n)norez (et) archades. Adont auoit en la cite de ro(m)me. I. haut ho(m)me q(u)i eufemiens fu appelez. . . . .

B. N. f. 411, fol. 219 a—222 b contains a text which seems to be the preceding version with enough padding almost to double its length. The nature of this padding may be seen from the following lines with which the MS. begins:

Ncel tens q(ue) la loi n(ost)re seignor estoit creue | et essauciee et q(ue) les genz se penoie(n)t donqes | plus de b(ie)n fere qil ores ne font. estoient em- | p(er)eor a rome honoires (et) archades. qi piu estoie(n)t enu(er)s n(ost)re seignor ih(es)u crist. (et) enu(er)s tote criature fermeme(n)t de cui tuit li b(ie)n uiene(n)t (et) nesse(n)t. Adonc auoit en la cite de rome un haut home eufemianus estoit apelez. . . .

In the foregoing article I have endeavored to mention only those MSS. which were unknown to previous investigators of the St. Alexis legend, or which at least contain versions still unpublished. I have no doubt that in continuing my researches many other new MSS. will be brought to light, not to speak for the present of the many versions already published. I take this opportunity of expressing my appreciation of the courtesies extended to me by the officials of not a few of the prominent libraries of this and other countries, whereby they have greatly aided me in my studies on this celebrated legend of St. Alexis.

GEORGE C. KEIDEL.
Johns Hopkins University.

4 Dr. Bloesch was so kind as to communicate these facts to me.

5 See Valentinelli's *Cat.*, ii 165.

6 See Valentinelli's *Cat.*, v, 289.

7 See Amiaud, p. xxxi.

ETYMOLOGY OF FRENCH coussin, couche, coucher.

P. MEYER (*Romania*, xxi, 83) brings forward CŎXĪNUM as the etymon of French *coussin*, old Fr. and Prov. *coissin*, rejecting Diez' *CŬLCĪTĪNUM (from CŎLCĪTA, 'a cushion') as being

imaginary, contrary to phonetic law, and unnecessary. Diez' etymology has been adopted by Brachet, Scheler, Littré, Gröber (who, however, prefers *CŬLCĬTĪNUM, proparoxyton: *Arch. f. Lat. Lex.* i 556), G. Körting ('Lat.-Rom. Wörterb.'), and Skeat (*s. v. cushion*), whence it is reproduced in the English and American dictionaries.

COXINUM ('the thing to be placed under the thighs,' COXA, 'a thigh') is doubtless the prototype of Old Fr. and Prov. *coissin*, Cat. *coixi*, Sp. *cojin* and Ital. *coscino*, *cuscino*. But because it satisfies Old Fr. *coissin*, etc., COXINUM cannot at the same time be accepted as the etymon of *coussin*, which evidently has had a different history.

Ital. *coltrice* CŪLTRĪCAE by metathesis for CŬLCĪTRAE leads me to suspect the same transposition for CŪLCĪTA into *CŬLTĪCA for the French. CULTICULA occurs for CULCITULA in Festus; CULTICIARIUS for CULCIT(R)ARIUS in a *charte* from the Abbey of St.-Germain-des-Prés, *anno* 1200, as follows: "*plateam . . . . . contiguam domui Fabiani culticiarii . . . .*" (Du Cange, *s. v.*).

We are then justified in writing a form *CŬLTĪCĪNUM, which regularly gives us *colt't's'in cout's'in coussin*, the medial *t* of the group *ltc* being lost in the *t* of the fronted *ḱ*>*t́j*>*t's'*.

The treatment of the medial *t* places this word in the same category with PŬLLĪCĪNUM *poussin*. For the Latin form, cf., outside of Diez' 'Wörterb.' (3rd ed.) ii, 404, examples of PULCINUS,-A in Diefenbach, 'Novum Glossarium,' and also Muratori, 'Antiq. Ital.,' ii, col. 169, where is quoted a diploma of Ludwig III (king, afterwards emperor) of about the year 900. This diploma has: *cum aliis insulis* [in the Po?] *quae vulgo pullicini vocantur*. Muratori adds: "Ughellius corrupte habet pulcini." Compare also *DULCĪNA (DULCIANA Du Cange, a musical instrument) *dolcine*, *doucine*; *roussin* is possibly RŬNCĪNUM+SŬLCUS, 'agrestis,'= *RŬLCĪNUM (Cf. ROSCINUM = SULCATORIUM, Trier MS. of the *Henrici Summarium*, Diefenbach *s. v. Runcinus*).

Ascoli (*Arch. Glot.*, ix, 103 note) was the first to point out that *CŬLĬCĪNUM—Diez (dimin. of CŬLEX)—does not satisfy phonetic law for Fr. *cousin*, 'gnat,' on account of the voiced *s*. Further investigation will probably show this word of Provençal origin, where the earlier vocalization of the *l* placed the *t's'* in intervocalic position. (Suchier, 'Grundriss,' i, 582). Cf. PULLICINUM Prov. *polzin*, *pouzi*.

French *couche*, *colchier*, *coucher* can well be derived from *CŬLTĬCA (for CŬLCĬTA) *CŬLTĬCARE, the verb by levelling from the stem-accented forms: *CULTICAT *colchet* in Roland. For the *t* preceded by a liquid, cf. PERTĬCA *perche*; PORTĬCUM *porche* (see *Z.f.R.P.*, xiv, 561) REVĬNDĬCAS *revenches*.

I need not say that this etymology removes the difficulty (supposed or real) of the French *o* which is found instead of the *o* expected from the ordinary etymology CŎLLŎCARE (Diez). In my opinion, the definite idea of 'a bed to lie on' is too well preserved in *couche*, *coucher* and their derivatives for these words to be derived from a form of such general signification as COLLOCARE.

THOMAS A. JENKINS.
Johns Hopkins University.

THE ALLEGORY OF DE LORRIS' "ROMANCE OF THE ROSE."

THE allegory of the first part of the 'Romance of the Rose,' the four thousand lines written by Guillaume de Lorris, is simply planned and consistently developed. Nearly half a century after death interrupted his work, Jean de Meun took the body and desecrated the soul of the poem, adding to it eighteen thousand lines which have given to the work of de Lorris their own well-deserved reputation for bad art and bad morals. The connection between the two portions—or rather the two poems comprised under the one title—does not, however, extend beyond the names of a few characters and the barest outline of plot.

The original plan of the Romance was, briefly: under the allegory of the plucking of a rose to symbolize the wooing of a woman. The conventional Lover, in the conventional dream of mediæval poetry, is admitted to the garden of Pleasure, and, after dancing with the merry company around the God of Love, explores the garden. Beside the fountain of Narcissus he becomes enamored of a rose, and, in attempting to pluck it, is pierced by Love's arrows.

Evidently a rose could have no objection to being gathered, neither could it feel any responsive regard for the enamored youth. It was, therefore, necessary to symbolize the sentiments of a maiden, and to make them independent characteristics. De Lorris, with a stroke of genius which surpasses everything in his poem, comprehended the mind of a woman in the early days of a too vehement wooing, analyzed its conflicting emotions, and gave to each a personality and a name. They divide into two parties, those who aid and those who oppose the Lover. His most formidable foe is *Dangier*, which M. Gaston Paris translates "the tendency, innate in a woman, not to yield without resistance to him who implores her." The Chaucerian use of *Danger* in the same sense is familiar. The strongest ally is *Bel Acueil*; to quote M. Paris again, "the favor which the same woman shows at another time." To me it seems rather that good fellowship which a woman may give to a man whom she does not consider as even a potential lover. *Camaraderie* in modern French, and *Chumminess* in current American, express the idea.

After many rebuffs, the Lover's course is prosperous, and Venus procures for him permission to kiss the Rose. The introduction of Venus is symbolic of the first response to the Lover's passion, the awakening of a reciprocal feeling in the lady of his choice. His bliss is brief, for a new set of foes arise against him, personifications of the thoughts and conventions of the world, with which lovers are usually at strife. A varied conflict is waged; aided by the new forces, the Lover's enemies prevail; and when his prospects seem most hopeless, the poem abruptly stops.

The chief difficulty of an English translation or paraphrase of this work lies in finding equivalents for the names bestowed on the allegorical characters. French readers have the advantage of employing practically the same medium used in the construction of the original. The fourteenth century English version, which we may call Chaucerian even if we do not care to ascribe it to Chaucer, gives a literal translation, and the connection between the languages justified the method. But we have grown away from the French as well as from the English of the Middle Ages, and the direct adoption of words often fails to reproduce the original ideas. That the method of literal translation is now inadequate is shown by Mr. Henry Morley's paraphrase of the Romance in his 'English Writers.'

When, for example, *Dangier* is rendered *Danger*, the average reader entirely loses the significance of the French word. *Fair Reception* is a direct translation of *Bel Acueil*; but *Fair Reception* in Mr. Morley's paraphrase does not mean what *Bel Acueil* does in the original. There are in the 'Romance of the Rose' terms used with two meanings; as, *Honte* is one of the arrows of Love, and is also one of the defenders of the Rose; *Doux Regard* is the companion of the God of Love and is also one of the comforters promised to the Lover. When, therefore, *Honte* is translated always as *Shame*, and *Doux Regard* invariably as *Sweet Look*, the interpretation is needlessly confused; for whoever has read the poem must know that *Doux Regard* as the kindly feeling attendant on Love, and *Doux Regard* as the vision of his lady that cheers the Lover, are far from the same quality, and that neither is satisfactorily rendered by *Sweet Look*.

The translation can often be best made from the context; as, for instance, in the case of the word last cited. The introduction of *Doux Regard* as the companion of the God of Love, bearing his arrows when they are not in use, but relinquishing them when action is required, makes it apparent that he here personifies love potential or quiescent, the sentiment of friendliness.

In the following paragraph, I have endeavored to give modern equivalents for the original words, wherever the Chaucerian version is archaic or obsolete. When no word appears in the third column, the modern rendering is the same as the Chaucerian.

PICTURES ON THE OUTER WALL OF THE GARDEN:

ORIGINAL.	CHAUCERIAN.	
Convoitise	Coveitise	Covetousness
Envie	Envye	
Felonnie	Felony	
Haine	Hate	Hatred
Papelardie	Pope-Holy	Hypocrisy
Povreté	Povert	Poverty

PICTURES ON THE OUTER WALL OF THE GARDEN:

ORIGINAL.	CHAUCERIAN.	
Tristesse	Sorowe	
Vieillesse	Elde	Age
Vilennie	Vilany	

INHABITANTS OF THE GARDEN:

Biauté	Beaute	
Cortoisie	Cortesie	
Dédiut	Myrthe	Pleasure
Doux Regard	Swete Lokyng	Friendliness
Franchise	Fraunchise	Freedom
Jonesce		Youth
Largesce	Largesse	Liberality
Liesce	Gladness	Mirth
Oiseuse	Ydelnesse	Indolence
Richece	Richesse	Wealth

ARROWS OF THE GOD OF LOVE:

Desespérance	Wanhope	Despair
Honte	Shame	
Novel-Penser	New-thought	Fickleness
Orguex	Pride	
Vilenie	Vylanie	Baseness
Biau Semblant	Fair Semblaunt	Affability
Biauté	Beaute	
Compaignie	Company	Association
Cortoisie	Cortesie	
Franchise		Freedom
Simplece	Symplesse	Simplicity

COMFORTERS PROMISED TO THE LOVER:

Dous Parlers	Swete speche	Pleasant Converse
Dous Pensers	Swete thenkyng	Pleasant Thought
Dous Regars	Swete lokyng	Pleasant Vision
Espérance	Hope	

ALLIES OF THE LOVER:

Bel Acueil	Bialacoil	Comradery
Franchise	Fraunchise	Frankness
Pitié	Pite	

ENEMIES OF THE LOVER:

Dangier	Daunger	Reserve
Honte	Shame	Modesty
Jalousie	Jelousie	Suspicion
La Veille	Vekke	Conventionality
Male-Bouche	Wikkid-tunge	Slander
Paour	Drede	Fear

ELIZABETH DEERING HANSCOM.
Yale University.

SPANISH LITERATURE.

Rotrou-Studien. I. Jean de Rotrou als Nachahmer Lope de Vega's. Von GEORG STEFFENS, Dr. Phil., Berlin, Gronau: 1891, pp. 104.

Boccaccios Novelle vom Falken und ihre Verbreitung in der Litteratur. Nebst Lope de Vegas Komödie: 'El Halcon de Federico,' von RUDOLF ANSCHUETZ. Erlanger Beiträge zur Englischen Philologie u. vergleichende Litteraturgeschichte. Erlangen: 1892, pp. 100.

THE influence of the Spanish drama upon the French theatre in the seventeenth century is a very interesting field of research, and the work of Dr. Steffens, upon the particular authors he has chosen, is a very thorough and scholarly one. At the outset, however, we are not a little surprised to find that, in the introductory chapter "Zur Biographie Rotrou's und zur Geschichte der Rotrou-Forschung," the name of Puibusque is conspicuous by its absence. It is now just fifty years ago since the latter's 'Histoire comparée des littératures espagnole et française' appeared. Dr. Steffens frequently quotes Schack, 'Geschichte der dramatischen Literatur und Kunst in Spanien,' which was first printed at Frankfurt, in 1845, two years later. Has Dr. Steffens overlooked Puibusque? Or, as the introduction is to contain 'eine kritische Zusammenstellung der wichtigsten Schriften über den Dichter,' did he not think him of sufficient importance? To judge from some of the very inferior, and in our author's own opinion, sometimes almost worthless books, that find a place in his list, this latter supposition is hardly probable. We are well aware that it is frequently said now-a days, that the work of Puibusque is out of date, that he is often wrong, and oftener inaccurate, yet it is equally true that he is often right, and it seems that in the discussion of the present question, his book is worthy of mention. That Puibusque was not so far wrong in his estimate of Rotrou is shown by the following:

"Mais si Rotrou avait le pied plus ferme et la main plus haute que Hardy, Tristan, Mairet et du Ryer, il ne mettait guère plus de régularité et de suite dans sa marche; le désordre de ses plans et la négligence de son style l'ont empêché de se soutenir au rang qu'il avait conquis. Sur ses trente-sept pièces, trois ou quatre seulement ont mérité de vivre; pourquoi le cacher? Le poète de Dreux avait le laisser-aller de La Fontaine, et n'en avait pas le patrimonie; harcelé par des créanciers qui lui demandaient sans cesse de l'argent ou

des pièces, il trouvait plus facile de leur donner des pièces que de l'argent; mais pressé de vendre son temps pour payer ses dettes, il fit un peu de tout, des comédies, des tragi-comédies, des pastorales; la littérature espagnole, cette providence de nos auteurs aux abois, lui fournit *les Occasions perdues*, *la belle Alfrède*, *les Deux pucelles*, *Laure persécutée*, *Célie*, *ou le vice-roi de Naples*, *don Bernard de Cabrère*, et à peine eut-il le loisir de versifier des ouvrages qu'il aurait dû commencer par refondre."

That Rotrou was a *poète à gages* is confirmed by Chapelain's letter quoted by Steffens.[1]

Of the plays of Rotrou, which Puibusque above says were taken from the Spanish, Steffens shows (p. 103), that Rotrou's 'Don Lope de Cardone,' which Schack asserts also to be an imitation of Lope de Vega's 'Don Lope de Cardona,'[2] has nothing in common with it save the title. Here we must turn Puibusque's criticism, in speaking of another play,—the 'Amour Médecin' of Molière and its supposed relation to Tirso de Molina's 'Amor medico,'—against himself: "L'identité de titre n'a pu également tromper que ceux qui jugent sur l'etiquette," etc.[3]

In part II, Steffens takes up the plays of Rotrou founded upon Lope de Vega, beginning with the latter's 'La Sortija del olvido' and Rotrou's 'La bague de l'oubli.' Then follow Lope's 'La ocasion Perdida' and Rotrou's 'Les occasions perdues'; Rotrou's tragi-comedia 'L'heureuse constance,' and Lope's 'El poder vencido y el amor premiado' and 'Mirad à quien alabais.' Rotrou's 'La belle Alfrède' is shown to have nothing to do with Lope's 'La hermosa Alfreda.' Here again similarity of title deceived both Schack and Puibusque. Rotrou's 'L'heureux naufrage' *may* be founded upon Lope's 'El naufragio prodigioso,' which latter exists only as a *suelta*, and was out of our author's reach. As to Rotrou's 'Don Bernard de Cabrère' and 'La adversa fortuna de Don Bernardo Cabrera,' doubtfully ascribed to Lope, nothing is settled, as Steffens was unable to see the latter play. The 'Laure Persécutée' is proven to have been modelled upon Lope's 'Laura perseguida,' and not upon Guevara's 'Reinar despues de morir,' as Schack, ('Nachträge,' p. 104.) supposed. Of this play of Rotrou's, Puibusque says:

"On suppose que cette tragi-comedie, imitée de la 'Nise perseguida' de Bermudez, a été mise à profit par Lamotte, pour son Inès de Castro, et cette conjecture n'a rien que de très-vraisemblable" (p. 414).

This statement is incorrect. Steffens shows that in none of his plays has Rotrou so closely followed Lope de Vega, as in his 'Laure persécutée'; at least up to the beginning of the third act.

Dr. Steffens' monograph is a very thorough and conscientions piece of work, which shows wide reading and painstaking research. A very minute analysis of such of the plays of Vega and Rotrou as are discussed is given, and they are carefully compared and their relation to each other established. The author promises a study of Rotrou and his other Spanish sources in another essay.

There is perhaps no story from the 'Decamerone' so well known, indirectly at least, on this side of the Atlantic, as the one upon which Longfellow has founded his charming 'Falcon of Ser Federigo,' in the 'Tales of a Way-Side Inn'; and this fact lends an additional interest to the very careful and conscientions little book of Herr Anschütz. The story is told in the ninth novel of the fifth day, and the tale is briefly summarized by Boccaccio as follows:

'Federigo degli Alberighi ama, & non è amato, & in cortegia spendendo il suo si consuma, & rimangli un falcone, il quale, non hauendo altro, da a mãgiare alla sua doña uenutagli a casa, laqual cio sappiendo mutata di animo il prende per marito, & fallo ricco.'[4]

Boccaccio says that the story 'used to be told' by Coppo di Borghese Domenichi, a worthy citizen of Florence, who, being advanced in years, delighted in relating "delle cose passate co suoi vicini & con altri." Coppo is

1 Cf. from another letter of Chapelain's: 'Le docteur, de poète comique se fait lieutenant au baillage de Dreux,' with Puibusque ('Hist. comparée,' vol. ii, p. 414).

2 On this play of Lope de Vega's, Shirley founded his drama 'The young Admiral.' Shirley, who has been much praised for the originality of his plots, took many of them from the Spanish dramatists. See Stiefel, "Die Nachahmung spanischer Komödien in England unter den Stuarts." *Romanische Forschungen*, v, p. 196.

3 Puibusque, ii, 227.

4 Fol. 154, v. ed. 1527.

a historical character, who died between 1348 and 1353. Our author says: "Christofano Landini bestätigt in seinem Dante-Kommentar, dass Boccaccio die Erzählung aus Coppos Munde gehört habe," and cites Manni, 'Istoria del Decamerone,' p. 364. Manni says: "Landini inferisce, che la presente novella l'ha il Boccaccio intesa dalla viva voce di Coppo, parlandone sul Canto viii, dell' Inferno di Dante." Boccaccio in his 'Comento' speaks twice of Coppo, as follows: "Fu questo Filippo Argenti (secondochè ragionar solea Coppo di Borghese Domenichi),"[5] etc., and again on page 434: "Questa Gualdrada, secondochè soleva il venerabile uomo Coppo di Borghese Domenichi raccontare," etc. Landino it is true, says: "Costui (Filippo Argenti), secondoche'l Boccaccio dice hauere inteso di Coppo di Borghese," etc., (fol., 50, Ed. 1578).

It is very probable that Boccaccio, born in 1313, may have heard the story from the lips of Messer Coppo, but he nowhere says that he did so hear it. Manni makes no attempt to trace the story further than Boccaccio's immediate source. He tells us that a Federigo di Messer Filippo degli Alberighi had a small estate (*poderetto*), at Campi. Though Coppo tells the story of the falcon as an actual fact, happening in his own time, our author seeks to trace the story further, to a tale in the 'Pantschatantra.' (Benfey ii, 247), but we believe, with Varnhagen, that there is no relation between them 'es sei denn dass die doch wohl vorauszusetzenden Zwischenglieder nachgewiesen würden'; nor does the story of Abou Adi Hatem, who, having no other means to entertain his guests, kills his horse to provide a repast for them, show any greater resemblance to Boccaccio's story.

Our author now examines "Die Verbreitung der Novelle in der Litteratur," beginning with Hans Sachs and going down to our own times. Of these, one of the most interesting is Lope de Vega's *comedia*, 'El Halcon de Federico,' a play that first appeared in the very rare "Trezena Parte de las Comedias de Lope de Vega Carpio," etc., Madrid, 1620. An analysis of Lope's play is given, which shows how closely he followed the tale in the 'Decamerone,' even the two brothers, who urge Monna Giovanna to marry again, after the death of her first husband, and who have been omitted in all other versions of the tale, to the present day, here appear under the names of Eliano and Celio. Herr Anschütz has done a good service to Spanish literature in reproducing, entire, the play of Lope, which has not been reprinted since the original editions of 1620, though it must be confessed that 'El Halcon de Federico' is a very ordinary play, and is far surpassed by scores of *comedias* by the same author. The last act is very weak, and is especially disappointing. Passing over the various forms in which our story has been employed in other literatures, we come back to Longfellow's 'Tales of a Wayside Inn,' first published in 1863. The author shows how very closely 'The Falcon of Ser Federigo' follows the story of Boccaccio, at times even showing striking verbal resemblances. Our attention is also called to a fact which, however, must immediately occur to one acquainted with the tale in the Decameron, and that is, how everything objectionable has been eliminated by Longfellow. In his poem, Federigo's love appears in a much more exalted form,—he does not seek to win the love of the wife of another. Longfellow's Monna Giovanna, as Federigo woos her, is yet unmarried, but he is unfortunate, and his rival succeeds in winning her hand and heart. A comparison of Tennyson's 'Falcon' with its sources, concludes this very interesting book.

HUGO A. RENNERT.
University of Pennsylvania.

[5] 'Il Comento di Giovanni Boccaccio,' etc. Firenze, Le Monnier. 1863, vol. ii, p. 150.

GERMAN LITERATURE.

Aus dem Leben eines Taugenichts. Von JOSEPH FRIEH. VON EICHENDORFF. Edited, with an Introduction and Notes, by CARL OSTHAUS, A. M. Boston: D. C. Heath & Co. ix, 176 pp. 12 mo.

WE have to thank Professor Osthaus for a really serviceable and practical text for the earlier part of a German course. Those who would make a beginner acquainted as soon as possible with an easy, extended and independent text, will find here the material desired.

Eichendorff is a charming writer, especially to the young. Like Burns and Wilhelm Müller (and, in less degree, Rückert) his lyric notes find immediate response in the popular heart, and the same simplicity and directness of expression appear in this prose romance. Moreover the American temperament, in spite of its inheritance of strenuous Anglican propensities, and in spite of the ultra-realistic tendencies of our day, can never quite suppress the claims of

"A nature sloping to the southern side."

and it is in a perennial flood of charmingly impossible felicity that the actors of the 'Taugenichts' live, move, and have their being. Professor Osthaus has done his editorial work as practical teachers would wish it done. The discriminating introduction puts the work into relation with broader literary facts, and serves to add "dignity" to the text as a whole (a word which is, perhaps, pressed into too hard service: the dignity of any sincere work being usually safe when left to take care of itself.) In the intelligent Notes there is an avoidance of the laborious erudition which overhangs so many college texts, in which one cannot see the wood for trees. The self-renunciation in this matter has gone [illegible] many suggestions arise of places where a beginner might fairly wish for an explanation, but, then, some modicum of information must be fairly taken for granted. Commendable accuracy is shown.

P. 157, 6 lines from the bottom has *fu*[illegible] *furore;* p. 160, 5 *konfufer* for *konfuser;* [illegible] l. 15 *fagen* for *sagen;* p. 31, l. 21 *fah* for [illegible] p. 10, l, 1, das for dass.

The artist alluded to on p. 91 is de[illegible] Johann Erdmann Hummel (1769-185[illegible] was professor at the Academy of Berl[illegible] 1809 to 1852.

In the note to p. 91, the name of "t[illegible] H. F. Rückert" strikes us as unfortun[illegible] mentioning the old-German fashion of c[illegible] revived by the romanticists, it would have been of interest to refer to Barth's po[illegible] Rückert given in König's 'Deutsche [illegible] turgeschichte' [illegible], p. 597. The typo[illegible] appearance of the book is not inferior to others in the same series. In the note[illegible] of the smaller German type are eith[illegible]

which he repeats the [illegible]gard to the occurrence of [illegible]ment in the Abbey, the [illegible]nsider the significance of [illegible]aucer's oath. Giving only [illegible] in this, which is rather [illegible]lated "godt og vel fyrre," [illegible]te 1345, without stating the [illegible]earlier date.

[illegible] the poet's works, to which [illegible] the space has wisely been [illegible]spersen shows discrimination [illegible] critical taste in exposition. [illegible]lity is especially displayed in [illegible] parallel drawn between the [illegible] the Canterbury Tales. Had [illegible] been acquainted with Lounsbury he would have found his argument [illegible] of the independence of the [illegible]nated, and his case against the Germans mightily strengthened. [illegible] should be taken of the graceful [illegible] of two Chaucerian rondeaux by [illegible]er, printed here for the first time.

[illegible] look forward with interest to [illegible] English studies by Dr. Jespersen.

DANIEL KILHAM DODGE.

University of Illinois.

CORRESPONDENCE.

THE LEGEND OF THE HOLY GRAIL.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In my paper on "The Legend of the Holy Grail" in Vol. viii., No. 1 of the *Publications of the Modern Language Association*, I have spoken of the Thornton Sir Perceval in terms which I fear may lead to a misunderstanding. I do not, of course, claim for this poem in its present form such antiquity as my unguarded statements might lead one to suppose, and it is for the purpose of forestalling criticism that I beg space for this note. An unhappy peculiarity of all the Holy Grail romances, even of Chrestien's and of the Mabinogi, is that they are none of them originals. The English poem, Sir Perceval of Galles, is contained in the Thornton Manuscript, a book compiled, about 1440, by Robert Thornton, of East Newton, Yorkshire. Its

name of Boccaccio were not quoted in several places—that this great Italian poet was among Albrecht's favorite writers.

According to Mr. Hermann's opinion, the reasons of which he will undoubtedly offer in the promised volume on 'Albrecht von Eyb und die Frühzeit des deutschen Humanismus,' the above-mentioned New Year's gift inaugurated a period of considerable productiveness in German writings; for the editor believes the translations from Plautus and Ugolino Pisani to have been written in 1472 and 1473.

Mr. Hermann's edition which, in the reprint of the text as well as in the introductory matter, deserves great praise for careful and accurate philological work, offers an excellent opportunity to examine Albrecht's method of translation. It has been Mr. Hermann's good fortune—if we may so call the success of methodical researches—to find Albrecht's own copies of the Latin originals, together with many introductory and marginal notes representing the wisdom of his Italian university professors. The reprinting of those of the notes that were of influence on the translation helps us to appreciate still better the work of this writer of the early modern times, who so independently and artistically transformed the old figures of Roman comedy into men and women of his own age, and who according to his own words made it his task to translate those Latin plays

'nach seinem vermügen, nit als gar von worten zu worten, wann das gar vnuerstentlich wäre, sunder nach dem synn vnd maining der materien, als sy am verstendlichisten vnd besten lauten mügen.'

MAX BLAU.

Thayer Academy, Mass.

FRENCH READERS.

Reading French Grammar. By E. H. MAGILL, A. M., LL. D., Ex-President and Professor of French in Swarthmore College. Philadelphia: Christopher Sower Co. 146 pp.

Le Piano de Jeanne, and *Qui perd gagne.* By Francisque Sarcey. Annotated for Schools and Colleges, with a biographical sketch of the author by EDWARD H. MAGILL, A. M., LL. D. Philadelphia: Christopher Sower Co., 194 pp.

MOST teachers of language at the present time seem to think that a pupil should not spend much time in studying grammar before he is brought into contact with the language *en masse*; there is, accordingly, a demand for "brief" grammars, and some of the best scholars and teachers have tried to supply this want, among them Professor Magill, whose grammar, as the title implies, is not intended to teach composition, but merely *reading*, and from this point of view the book has many good qualities. Since, in order to read French, the verb is almost the only portion of the grammar that requires much study, Professor Magill has put it at the very beginning of his book. Then follow the other parts of speech in their usual order. This part of the book, which he terms "etymology," occupies forty-eight pages. Then follows syntax, sixty-six pages, and finally "Some Common Idioms," twenty-five pages.

If one should construe the title of the volume strictly, the two latter portions are hardly necessary, but they greatly increase the usefulness of the book for the average teacher, since they nearly all pay some attention to writing French. No effort is made to teach pronunciation, it being the author's opinion that this cannot be learned from books; neither are any exercises provided, because these may be taken from the texts read.

One of the strongest points in the book is the large number of illustrative examples given, and any student who masters these will rarely find an idiom that he will have any difficulty in translating.

This volume is the first of a projected series of the productions of some of the abler writers in France of the present generation. Among these, F. Sarcey holds an honorable place, and Professor Magill has, therefore, done our students of French a service in thus introducing them to him. Both of the stories in this book are perfectly pure and unobjectionable. They are also interesting and are written in the style made familiar by the "feuilletons" of the better class of French journals of the present day. There are thirty-five pages of notes, containing a great deal of useful information, showing the practiced teacher.

The typography of both of these books is

good, and they are remarkably free from printer's errors.

O. B. SUPER.

Dickinson College.

CHAUCER.

Chaucers Liv og Digtning. Af OTTO JESPERSEN. Studier fra Sprog—og Oldtidsforskning udg. af det philologiskhistoriske Samfund. Kjøbenhavn: Kleins Forlag. 1893.

EARLY English literature has been so generally neglected by Scandinavian scholars that the appearance of a Danish work on Chaucer deserves a warm welcome at our hands. Particularly is this the case when the title-page bears the name of Dr. Otto Jespersen. The favorable impression made by this author's recent treatment of the English case is repeated here. While not pretending to be either an original contribution to the study of Chaucer, or a full account of what has been accomplished in this direction by other scholars, Dr. Jespersen's monograph may serve as an admirable guide to Danish students of our first great modern poet. The author has carefully considered and compared the claims of the various theories with regard to Chaucer's life and works and while many may fail to accept the result reached by him, all must at least acknowledge their perfect honesty. One strange omission among the authorities consulted should not be allowed to pass unnoticed. Although the author quotes from Bierfreund's 'Kulturbserere,' a Danish work published in 1892, he makes no mention of Lounsbury's 'Studies in Chaucer,' which appeared in the same year.

In examining a work of this kind, the first question that naturally suggests itself is the apportioning of space to the various topics, and this particularly in the first part, the biographical. While this is largely a matter of individual judgment, it would seem unwise to devote less than half a page to the vexed question of the date of Chaucer's birth, four pages to the far less important claim of the poet's marital unhappiness, and less than a page to the date of his marriage and the identity of his wife.

After dismissing with appropriate brevity the claim for 1328 as the year of Chaucer's birth, in connection with which he repeats the misstatement with regard to the occurrence of this date on the monument in the Abbey, the author proceeds to consider the significance of the record of Chaucer's oath. Giving only the first statement in this, which is rather misleadingly translated "godt og vel fyrre," he adopts the date 1345, without stating the possibility of an earlier date.

In his study of the poet's works, to which three quarters of the space has wisely been devoted, Dr. Jespersen shows discrimination in selection, and critical taste in exposition. This latter quality is especially displayed in the admirable parallel drawn between the Decameron and the Canterbury Tales. Had Dr. Jespersen been acquainted with Lounsbury's work he would have found his arguments in favor of the independence of the tales anticipated, and his case against the English and Germans mightily strengthened. Special note should be taken of the graceful translation of two Chaucerian rondeaux by Niels Möller, printed here for the first time.

We shall look forward with interest to further English studies by Dr. Jespersen.

DANIEL KILHAM DODGE.

University of Illinois.

CORRESPONDENCE.

THE LEGEND OF THE HOLY GRAIL.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In my paper on "The Legend of the Holy Grail" in Vol. viii., No. 1 of the *Publications of the Modern Language Association*, I have spoken of the Thornton Sir Perceval in terms which I fear may lead to a misunderstanding. I do not, of course, claim for this poem in its present form such antiquity as my unguarded statements might lead one to suppose, and it is for the purpose of forestalling criticism that I beg space for this note. An unhappy peculiarity of all the Holy Grail romances, even of Chrestien's and of the mabinogi, is that they are none of them originals. The English poem, Sir Perceval of Galles, is contained in the Thornton Manuscript, a book compiled, about 1440, by Robert Thornton, of East Newton, Yorkshire. Its

author cannot even be conjectured. From the language I should judge that it had been written in the preceding century. J. O. Halliwell, editing it in 1844, had no doubt that it was a translation of the Conte du Graal. By calling it one of the earliest known sources of the legend, I mean that it is *not* a translation of any part of the Conte du Graal, nor of any other romance that has come down to us. It therefore represents a phase of the legend which, with those represented in the mabinogi and in Chrestien's part of the Conte du Graal, may be considered as the earliest that have survived. That the author of Sir Perceval had read and in some respects imitated the poem of Chrestien, there can be no disputing, but the divergences are so numerous and important, that it is reasonable to attribute them to some unknown original, which had an influence upon the English writer equal to that exercised by Chrestien.

GEORGE MCLEAN HARPER.
Princeton University.

OLD ENGLISH POETRY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the February number of MOD. LANG. NOTES appeared an interesting comparison, by Professor Cook, of Shelley's "Lines written among the Euganean Hills" and the same poetic conception found in Old Norse.

His statement as to the "essential poetic quality of our Old English verse" is true and timely. No where in early germanic poetry is such a beautiful conception of Nature found, poetic figures that are so simple and yet so grand. The following passages suggest themselves:

oð þät hrefn blaca, heofones wynne
blið-heort bodode. þá cóm beorht sunne
scacan ofer grundas.

Beowulf, l. 1802.

nê þis ne dagað êastan, nê hêr draca ne flêogeð, l. 3.

hräfen wandrode.
sweart ond sealo-brûn. l. 34.

"Finnsburg Fragment."

After reading these lines, in or away from their natural setting, how easy it is to feel the sentiment contained in the following:

Mid the mountains Euganean
I stood listening to the pœan
With which the legion'd rooks did hail
The Sun's uprise majestical.
Gathering round with wings all hoar,
Though the dewy mist they soar
Like gray shades, till the eastern heaven
Bursts,

The lines cited from the "Finnsburg Fragment" find, perhaps, a more suggestive parallel in von Eichendorff's "Eginhard und Emma":

Es ist schon wieder Abend, wunderlich
verzerrt die Welt da draussen sich; wie Drachen
Mit grauen Nebelschweifen überm Walde
Schlingt sich der Höhenrauch, und drunter liegts
So lauernd still, wie finstrer Rache Grimm.

GLEN LEVIN SWIGGETT.
Johns Hopkins University.

THE MEANING OF THE WORD "CHINA."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The word *china* has been referred to by Mr. F. M. Page in MOD. LANG. NOTES, Vol. 8, at page 26, who says it is the "common name given to native women on the camps," in the Argentine Republic. Also, by Dr. Karl Lentzner at page 85 of the same volume, who says:

"With regard to the word *china*, in Guatemala and Nicaragua it has quite a different meaning from that known elsewhere; for example in Peru, where it means a half-caste of Indian and European parents. In Guatemala *china*, is the nursemaid, and *chinear* means 'to look after children.'"

China is not Spanish but a Quichua word, and Garcilaso de la Vega, whose mother was a *palla*, or woman of the Inca blood, and his father one of the *conquistadores* says in his 'Comentarios reales del Perú,' parte primera, foja 68. 1., "China llman á la Doncella muchacha de servicio," that is: a maid servant is called china.

China is really a Quichua word and means female, *hembra*, and is used to distinguish the sex of animals. The book is not at hand just now but the word may be found in Clement R. Markham's 'Grammar and Dictionary of the Quichua,' published by Trübner.

In connection with the word it may be said that all through the Argentine Republic it is used for a servant—a woman of the lower class; it is used in the diminutive *chinita*, and a man who is given to company of that kind is said to be *muy chinitero*.

B. W. GREEN.
Richmond, Va.

JOURNAL NOTICES.

BEITRÄGE ZUR GESCHICHTE DER DEUTSCHEN SPRACHE UND LITERATUR. VOL. XVII, NO. 2.—**Aron, O.,** Zur geschichte der verbindungen eines *s* bez. *sch* mit einem consonanten im neuhochdeutschen.—**Helten, W. van,** Grammatisches. xviii. Zur geschichte der den got. *-ôs*, *-ôm*, *-ôn*, und *-ô* entsprechenden endsilbenvocale in den anderen altgerm. dialecten und verwandtes. xix. Zur geschichte des *-au(-)* im altgermanischen. xx. Über die erhaltung des *-u* in drei- und viersilbigen formen im ahd., as. und aonfrk. xxi. Über die entsprechungen von altem **-nassuz*, **-χaiðuz*, **-skapi*. Nachträge.—**Bremer, O.,** Zu v. Richthofens Altfriesischem wörterbuch.—**Kisch, G.,** Die Bistritzer mundart verglichen mit der moselfränkischen.—**Waldstein, E.,** Eine vermeintliche ausnahme der *i*-umlautsregel im altnordischen.—**Uhlenbeck, C. C.,** Etymologisches.

ZEITSCHRIFT FÜR DEUTSCHE PHILOLOGIE. VOL. XXV, NO. 4.—**Boer, R. C.,** *þiðreks saga* und Niflunga saga.—**Hochricht, R.,** Zwei berichte über eine Jerusalemfahrt (1521) ii.—**Ellinger, G.,** Johann Sebastian Mitternacht. Ein beitrag zur geschichte der schulkomödie im 17. jahrhundert.—**Englert, A.,** Mitteilungen über handschriften der Zweibrückener gymnasialbibliothek.—**Jeitteles, A.,** Lied, genannt: das menschliche leben ein traum.—Litteratur und miscellen.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. V, PART 3.—**Storm, Gustav,** Vore Forfædres Jro paa Sjælevandring og deres Opkaldelsessystem.—**Olsen, Björn Magnusson,** Små bidrag til tolkningen af Eddasangene.—**Kock, Axel,** Behandlingen av fornsvenskt kort *y*-ljud och supradentalers invärkan på vokalisationen.—**Kock, Axel,** Till frågan am supradentalt *l* och *n* i det nordiska fornspråket.—**Lind, E. H.,** Bibliografi för år 1891.—**Boer, R. C.,** Noch einmal Qrvar-Odds saga und Magus saga.—**Cederschiold, G.,** Slutanmärkning.—**Larsson, Ludvig,** Anmälan av "Katalog over den arnamagnæanske håndskriftsamling. Andet binds 1. hæfte."

REVUE DE PHILOLOGIE TOME VI, FASCICULE 2. 1892.—**Cledat, Leon,** Les Troubadours et l'Amour courtois en France aux xii. et xiii. siècles.—**Passy, Paul,** Notes sur quelques patois vosgiens (fin).—**C. L.,** Fable du troubadour Pierre Cardinal, traduction archaïque et rythmée.—Livres et articles signalés: **Restori,** Letteratura provenzale.—**Binet,** Le style de la lyrique courtoise en France.—**Rigal,** De l'établissement de la tragédie en France.—**Koschwitz,** La phonétique expérimentale.—**Bastin, J.,** Glanures grammaticales.—**Delbœuf, J.,** Réflexions grammaticales.—**Doutrepont, G.,** Étude linguistique sur Jacques de Hemricourt.—**Crescini,** Per gli studi romanzi.—**Devaux, A.,** Langue vulgaire du Dauphiné septentrional au moyen âge.—**Lot, F.,** L'enseignement supérieur en France.—**FASCICULE 4.**—**Cledat, Leon,** Phonétique raisonnée du français moderne.—**Vingtrinier, Aime,** Un branle des montagnes du Lyonnais.—**Combier,** Dictons en patois de Germolles (Saône-et-Loire).—Livres et articles signalés.—Index alphabétique des livres et article signalés du tome vi.—Bulletin de la Société de réforme orthographique.

NEUPHILOLOGISCHES CENTRALBLATT. NO. 1. JANUAR, 1893.—Fünfter allgemeiner deutscher Neuphilologentag (**Hartung,** Über die Methode des Anfangsunterrichts in den neuen Sprachen, speziell, im Englischen).—The late Alfred Baron Tennyson, Poet Laureat.—Berichte aus den Vereinen: Halle a. S.—*Litteratur*: *Besprechungen* (**Bierbaum,** Lehrbuch der französischen Sprache iii [Fath]; **Kuehn,** Französisches Lesebuch für Anfänger,—Französisches Lesébuch für die Unterstufe,—Französische Schulgrammatik,—Kleine Französische Schulgrammatik [Behne]; **Tendering,** Lehrbuch der englischen Sprache [Röver]; **Hupe,** The English Intellect during the xvi., xvii., and xviii. Centuries by Buckle; **Koch,** Mittelstufe für den Unterricht in der englischen Sprache ii [Wendt]; **Schulz,** Catalogue méthodique des Revues et Journaux [Kasten]; Anschütz, Boccaccios Novelle vom Falken [Sandmann]).—**FEBRUAR, NR. 2.**—Fünfter allgemeiner deutscher Neuphilologentag (**Wagner,** Französische Quantität unter Vorführung des Albrechtschen Apparates).—Berichte aus den Vereinen: Hannover, **Dr. Philippstal:** Edouard Rod et son nouveau roman La Sacrifice; **Cassel,** Quiehl: Aufenthalt in Paris; **Zergiebel:** Französische Schulbücher; Krummacher: Englische Schulbücher; **Quiehl: Beyer** und **Passy,** Elementarbuch; **Franfurt:** Semester-Bericht des Kartell-Verbandes Neuphilologischer Vereine Deutscher Hochschulen.—*Litteratur*: *Besprechungen* (Wendt, England, seine Geschichte, Verfassung und staatlichen Einrichtungen [Kasten]; **Regel,** Eiserner Bestand; **Dreyspring,** The cumulative Method [Wendt]; **Oliphant,** The Heir Presumptive and the Heir Apparent; **Englert,** Anthologie des Poètes français modernes [Ackermann]; **Brieux,** Monsieur de Réboval; **Engel,** Isokrates, Machiavelli, Fichte; **Heyse,** Italienische Dichter seit der Mitte des 18. Jahrhunderts [S–e]; **Brambilla,** Studi letterari; **Valcarenghi,** Distruzione ed altri racconti [Söhns.]—**MÄRZ, NR. 3.**—**Freund,** Aus der russischen Spruchweisheit.—Literary Paris.—Berichte aus den Vereinen: Hannover, E.: **G. Paris,** La Poésie du Moyen-Age; Hamburg, **Feis:** Die französische Akademie; **Paris,** Conseil de l'Association phonétique.—*Litteratur*: *Besprechungen* (Lüttge, Englisches Lehr- und Übungsbuch [Wendt]; **Western,** Englische Aussprache [Wendt]; **Saure,** Seamer's Shakespeare Stories [Becker]: **Guenther,** English Letters [Becker]; **Loewe,** La France et les Français, Mittelstufe [Sandmann]; **Loewe,** Cours français. ii. partie [Sandmann]; **Burtin,** Choix de lectures françaises [Söhns]; Maurens et Rousseau, L'Instantané).

MODERN LANGUAGE NOTES.

Baltimore, June, 1893.

*PHONETICS AND "REFORM-METHOD."**

I.

THE phonetic works of Paul Passy and Franz Beyer, especially those indicated in foot-note,† and the rather unsightly and cheap little periodical edited and published by Paul Passy at Neuilly-sur-Seine are of the greatest importance and, as means of information, quite indispensable for the scholar who has made French and Romance languages his specialty, as well as the teacher with whom his pupils at school and college are supposed to study Modern French. A philologist may write the most brilliant treatises upon the relation of the manuscripts of some remarkable Old French poem, upon some very difficult period of French literature, he may be even a very learned connoisseur of the written forms of Old French and Middle French and Modern French orthography, and yet, as a linguist, he is behind his time, if he "does not care for phonetics," if he is not willing or able to study scientifically the last stages of development of the French language, the French as it is spoken to-day, its different dialects and, above all, its chief dialect, understood, though not always correctly and consistently used, now-a-days, by almost everybody in France, the artificial outgrowth of the Parisian popular dialect combined with, and modified by, some features of other popular dialects. I insist that such person is behind his time; it is true, he easily succeeds in hiding his ignorance, if he takes up a literary subject or goes back to some remote department of French linguistics, where he may talk and write at his ease, and boldly start very ingenious theories about letters and combinations of letters, without any regard to phonetics, by carefully avoiding all possible allusions to the existence of real sounds, heard and pronounced in the living dialects of our time. He may, perhaps, go on very well in this way, and will always be considered a great scholar.

But how is it with the teacher of French at school and college? Is he able to teach Modern French, if he confines his task to translating from French into English, and from English into French with his students, and telling them (in English, of course) a great many valuable truths about the written forms of French speech and the contents, beauties, faults, etc., of the French literary works he is reading, that is, translating with them? I am sure they will learn a great deal "about French," but they will not learn much French; they will not "learn French" in spite of all the grammatical and literary wisdom they may imbibe in the course of two, three or four years, in spite of all the examination papers they may have to pass, translating a French text into English and an English text into French, and answering most difficult questions about grammar, versification, and literature. The instructor in French at school and college cannot do without phonetics, if he really intends to teach Modern French, and this he is generally expected to do, as far as I know; that is, not alone to teach something or much *about* Modern French. And how can his pupils learn to feel and appreciate the wonderful variety, elegance, grace, ease, splendor, and power of French prose and the peculiar beauty of French verse, so different from what English speakers and Germans would call beautiful in their own poetry, if they are not

*This is only the second or third time that I dare write for an English or American periodical. The reader will, therefore, kindly excuse any want of practice, if my style should not be as idiomatic as otherwise it ought to be.

†1. LE MAÎTRE PHONÉTIQUE, *organe de l'Association Phonétique des professeurs de langues vivantes.* PAUL PASSY, Editor and Publisher, 6, rue Labord re, Neuilly-sur-Seine near Paris. Volume viii, 5 numbers, January-May, 1893, each number 14-21 pp. Price, 1 monthly number, fr. 0.35; by mail, fr. 0.40; subscription for 1 year, fr. 4; free of charge for members of the "Phonetic Teachers' Association."

2. PAUL PASSY: *Les Sons du français, leur formation, leur combinaison, leur représentation. Troisi me édition enti rement refondue.* 143 pp. Librairie Firmin-Didot. Paris, 1892. Price, fr. 1.50.

3. a. FRANZ BEYER and PAUL PASSY: *Elementarbuch des gesprochenen Franz sisch*, xiv, 218 pp. Price, m. 2.50; bound, m. 3.

b. FRANZ BEYER: *Ergänzungsheft zu* BEYER-PASSY, *Elementarbuch des gesprochenen Französisch*, viii, 104 pp. Price, m. 1; bound, m. 1.20. Cöthen. Otto Schulze, 1893.

taught to pronounce one French hemistich correctly and fluently, nay three or four French words in prose without hesitation, without making as many mistakes, without producing the "glottal catch" at least once between every two words?

A well-educated Frenchman, also a foreigner who speaks French perfectly or nearly so, even one who speaks it but fairly, may teach French in *private* lessons with much success without paying attention to phonetics, if his pupil has a good ear and is quick and clever in directly imitating foreign sounds. But *class-teaching* is quite a different thing. Here every teacher of French, native or foreign, has to keep pace with the marvellous development and the continual and rapid progress of the science and art of teaching languages for the last fifteen or twenty years, and is compelled by the force of circumstances to resort to phonetics as one of the most useful means of instruction from the very beginning and during the whole course. For phonetics (I mean, of course, practical phonetics) is an essential part, the characteristic mark, the central point of what is called "reform-method," the only scientific method of teaching modern or living languages and as such recognized everywhere in theory, if not in practice, by European teachers who are not considered of the old type, by every instructor who wishes to be up to his time.

To translate from French into English, and from English into French, and to cram the student's memory with countless facts concerning numerous literary works superficially and hastily read, is not instruction and education. If it were so, the task of a teacher of French would be a very easy one indeed, and he would need no scientific and pedagogical training for his vocation. Translating from French into English requires no great mental effort, indeed is exceedingly easy, ridiculously easy, for any one who speaks English as his maternal language and possesses a fair knowledge of grammar and dictionary. To translate from English into French, certainly, is very difficult for such an one, more so than it is generally supposed to be; however, a great deal of trouble is saved or avoided by the use of comfortable 'keys' which are at everybody's disposal, and by the curious mixture of French and English that goes by the name of English in all, or most, of the composition-exercises. If the authorities of colleges and universities were really to insist upon good genuine English being rendered into good genuine French, as a test in all examinations prescribed by them, I dare say not a single candidate, perhaps not even a single examiner would be able to comply with such a requirement in a satisfactory manner, provided, of course, he does not speak French as his mother tongue. As for the literary facts, any well-educated person who knows something about French can do this kind of business well enough, if he uses a pretty good and complete history of French literature, and I think any native who knows his language and literature and speaks English passably well, would get along also in this respect as well as, or better than, the philologist, that is, the teacher trained for his particular vocation at a university. Undoubtedly the task of such a teacher of French would be inferior to that of a teacher of classics at college, and his work would deserve very little acknowledgment. I should call him neither an educator nor an instructor, nor a philologist, but a *sprachmeister*.

Whether the special preparation or training which a professor of modern languages has to pass through before he be allowed to occupy a responsible position and enter upon his most difficult career, is an adequate one in America, England, France, and Germany, is a question which I have not to deal with here. I only wish to state that Germany protects her youth against ill-qualified and incompetent teachers with more guarantees than any other country. These guarantees are, as everybody knows, the following requirements:

1. The *Abiturientenexamen* at a *Humanistisches Gymnasium* (with German, Greek, Latin, French and, partly, English) or at a *Realgymnasium* (with German, Latin, French, and English);

2. At least three years of study at a university;

3. The *Staatsexamen* with three grades, in which the candidate has to prove that his knowledge of English or French philology has

a sound scientific basis, and that he understands the theory of pedagogics;

4. Several years of probation, during which the young *Probekandidat* and *Hülfslehrer* has to learn the practical part of his vocation.

I hope the time will come when, also in this country, the title of doctor conferred upon a philologist will give him a certain rank as a *scholar* only, and will no longer be considered as a sufficient qualification to be a *teacher*. A doctor of philosophy, that is, philology, in this case, is very likely to be a good scholar, but is not necessarily well prepared for the much more difficult task of teaching a foreign language, or his own.

I do not intend, and do not think it requisite for my present purpose, to enlarge here again upon the necessity of reforming the mode of teaching modern foreign languages, not only in some classes, in some schools, but in all classes, schools, colleges, and universities, upon all the views held by the leaders of the reform-movement, upon all the principal features of the "reform-method," which, I am sorry to say, often seems to be confounded with the miraculous methods publicly announced and advertised by the managers of certain thriving educational business-enterprises in this country. Our reform has little to do with the clever work of money-making charlatans, but has been disinterestedly tested, scientifically developed and successfully practised in class by Vietor, Paul Passy, Jean Passy, Klinghardt, Jespersen, Kühn, Walter, Quiehl, Western, Wendt, Boensel, Maack, Rambeau,[1] and many other philologists in Europe and, certainly, also in the United States.

It seems to me quite sufficient to mention, on the present occasion, only those pedagogical principles that nearly all "reformers" agree upon, and that make up the programme of the "Phonetic Teachers' Association" and are printed on the cover of every number of the *Maître Phonétique*, the organ of this international association:

1. Ce qu'il faut étudier d'abord dans une langue étrangère, ce n'est pas le langage plus ou moins archaïque de la littérature, mais le langage parlé de tous les jours.

2. Le premier soin du maître doit être de rendre parfaitement familiers aux élèves les *sons* de la langue étrangère. Dans ce but il se servira d'une transcription phonétique, qui sera employée à l'exclusion de l'orthographe traditionnelle pendant la première partie du cours.

3. En second lieu, le maître fera étudier les *phrases* et les tournures idiomatiques les plus usuelles de la langue étrangère. Pour cela il fera étudier des textes suivis, dialogues, descriptions et récits, aussi faciles, aussi naturels et aussi intéressants que possible.

4. Il enseignera d'abord la grammaire inductivement, comme corollaire et généralisation des faits observés pendant la lecture; une étude plus systématique sera réservée pour la fin.

5. Autant que possible il rattachera les expressions de la langue étrangère directement aux idées ou à d'autres expressions de la même langue, non à celles de la langue maternelle. Toutes les fois qu'il le pourra, il remplacera donc la traduction par des leçons de choses, des leçons sur des images et des explications données dans la langue étrangère.

6. Quand plus tard il donnera aux élèves des devoirs écrits à faire, ce seront d'abord des reproductions de textes déjà lus et expliqués, puis de récits faits par lui-même de vive voix; ensuite viendront les rédactions libres; les versions et les thèmes seront gardés pour la fin.

N. B.—Ce programme indique les *tendances générales* de l'Association, non l'opinion individuelle de chaque membre.

1 The reader will allow me to call attention to my two treatises:

Der französische und englische unterricht in der deutschen schule (Hamburg, Nolte, 1886);

Die phonetik im französischen und englischen klassenunterricht (Hamburg, Meissner, 1888) *begleitschrift zu den lauttafeln*, published by the same firm, and some of my numerous publications in German periodicals, where the various questions of "reform" are more or less thoroughly treated:

Das erste lesestück und überleitung von der lekture zur grammatik im französischen anfangsunterricht in *Lehrproben und lehrg nge*, edited by Frick and Richter, Halle, 1886, ix, 93–108;

Ueber die versuche von Gustav Ploetz und Otto Kares, die französischen lehrbücher von Karl Ploetz den grundsätzen der reformmethode anzupassen in *Mädchenschule*, edited by Hessel and Dörr, Bonn, 1890, iii, 79–101;

Die phonetik im sprachunterricht und die deutsche aussprache in *Englische studien*, edited by Kölbing, Leipzig, 1891, xv, 360–389;

Critique of Foth's *Der französische unterricht auf dem gymnasium*, etc., in *Zeitschrift für französische sprache und litteratur*, edited by Behrens, Berlin, 1891, xii, 279–315, and

Die offiziellen anforderungen in bezug auf die sprechfertigkeit der lehrer der neueren sprachen und die realen verhältnisse in *Phonetische studien*, edited by Vietor, Marburg, 1892–1893, vi., 63–81.

It is now generally admitted, at least in Germany and the Teutonic countries of Northern Europe, that the principles of the "reform-method" work very well at the beginning of language-teaching at school and college (*im anfangsunterricht*). But the same persons who make this concession to the "reformers," very often deny that they can be made the basis of higher instruction. There is no better proof than experience:[2] *exempla docent—exempla trahunt.*

1. The Phonetic Teachers' Association is now composed of five hundred and thirty-eight members (May, 1893). Its founder, the editor of the *Maître Phonétique*, Mr. Paul Passy, commenced his work with only twelve members in May, 1886. At that time, the little periodical was exclusively devoted to the study of English, and published in English. The first number contained the following remarkable passage, in which the editor explains the aim of his paper and speaks about the origin of his association: .

A series of experiments, made chiefly in *America*, and lately repeated in Paris by our vice-president, W. Maxton, have proved that the best way to teach children to read ordinary print is first to let them read books printed phonetically, till they read them quite fluently, and then to transfer them to books printed in the common spelling. Other experiments have likewise shown that the same method is the best to learn a foreign tongue: I need but refer to my own success in teaching English to the boys in the Paris Normal School. So great, however, is the dead weight of prejudice that very few old teachers seem inclined to use the new method; indeed, it is not to be expected they will do so, unless actually driven to it by the success of the younger and more progressive generation. To bring about this result, we thought it would be well to unite our efforts; and this was the origin of the Ph. T. A. . . . . from the beginning it was thought useful to have a means of communication betwixt our members, so that we might know how our colleagues were getting on . . . We hope the *Phonetic Teacher* will help educate the public mind and pave the way for the general adoption of the phonetic method in teaching. We have also another end in view: that of furnishing teachers and pupils with good reading-matter. One of the drawbacks of the phonetic method is the small number of books the pupils can read before they learn the common spelling: they have only their regular text-books, and cannot attempt out-of-school reading; hence a sense of loneliness, as if they were learning some unknown tongue, which cannot but be hurtful to their progress. The regular appearing of the *Ph. T.* will go far to destroy this feeling. .

The phonetic spelling, employed in this passage and in the whole paper, was, at first, partly incorrect or, rather, inexact for want of type. But it has been greatly improved in the course of years, and may be now declared to be nearly perfect for practical purposes, capable of being used for all Romance and Teutonic languages and, with some restrictions, also for other languages, and worthy of being adopted by all the phoneticians of the world, at least in their popular works or books for use in schools and colleges.

The number of members increased rapidly soon after the foundation of the periodical; there were already more than two hundred and thirty in May, 1888. The first members were only teachers of English, living in France, who needed some phonetic texts for their own lessons. The four hundred and fifty-eight members whose names and addresses are to be found in the list published in the January number, 1893, are teachers and students of English, French, German and other modern languages, most of them professors at high schools, colleges, and universities, living and working in almost all parts of the civilized world, in Europe as well as in America. The marvellous increase of members has naturally gone together with, and has been followed or preceded by, a complete change and enlargement of the programme of our society. The *Maître Phonétique* is no longer entirely given up to the phonetic study of English, but treats now, and has been treating for several years, all sorts of questions relating to instruction in school, college, and university, in the three great languages of Western civilisation, English, French, and German, without neglecting the pronunciation of other Romance and Teutonic

2 I refer here, again, to some of my own publications and, particularly, to K. Kühn's *Entwurf eines lehrplans f r den französischen unterricht am realgymnasium, mittel-und oberstufe* (1889), a continuation of Max Walter's *Der französische klassenunterricht, unterstufe, entwurf eines lehrplans* (1888), and H. Klinghardt's *Ein jahr erfahrungen mit der neuen methode* (1888) and *Drei weitere jahre erfahrungen mit der imitativen methode, obertertia bis obersecunda* (1892), Marburg, Elwert.

languages; for example, Italian, Spanish, Danish, etc. It has occasionally given to the inquisitive linguist, for inspection and comparison, some specimens of phonetic texts (accompanied with a short explanation of the phonetic system) of languages and dialects belonging to other types of human speech, for instance, Russian and Finnish. The editor and contributors write their articles, communications, reviews, and treatises, as a rule, in French, or English, or German, and are, themselves, responsible for the pronunciation symbolized by their own phonetic spelling, for which they all have to use the same signs. These signs, together with some key-words and explanatory remarks, are printed on the cover of the *Maitre Phonétique*. They generally observe a more artificial standard, and endeavor to represent a more careful, uniform and "normalized" pronunciation in the phonetic texts that are put together in the "Learner's Corner," or *Partie des élèves* of this publication.

The reader will easily realize and appreciate the usefulness of the periodical and the variety of subjects treated in it, by examining the contents of any one of its numbers. I select here, for this purpose, the second of this year: "nuvo mã : br, pp. 25-26;

kɔrʁspɔ̃ : dã : s, nɔtr alfabɛ (A. G. Vianna), pp. 27;

rəmark a prɔpo dy kɔ̃ : trãdy d l *elementarbuch* də Beyer-Passy par H. Michaelis, 1. pɑ : se defini 2. asimilɑ : sjɔ̃ (some very sensible remarks made by Jean Passy upon two highly important questions of the grammar of spoken French), pp. 27-29;

nɔt (in French and English), p. 30; rəvv d li : vr, O. Jespersen, *Fransk Begynderbog, anden, helt omarbejdede Udgave af 'Fransk Laesebog efter Lydskriftmetoden'* (Cloos), pp. 31-33;

listə d efã : ɣ, âsʁNmã mytyʁl, pətit kɔrʁspɔ̃ : dã : s, sityɑ : sjɔ̃ finã : sjɛ : r, pp. 33-36;

parti dez elɛ : v : almã : gəlybdə, fɔn J. Spieser umfri : bən, pɔrtygʁ daprʁ la prɔnɔ̃sjɑsiɔ̃ aktyʁl də lizbɔn (continuation[3] of the phonetic transcription of episodes of Luiz de Camões' poem 'Os Lusiadas' made by the Portuguese linguist A. G. Vianna), pp. 37-38.

It is curious to observe how the reform-movement has apparently remained almost stationary in the native country of the founder of our association, but has spread with surprising vigor and rapidity all over Germany. Of four hundred and fifty-eight members (in January, 1893), only thirty-nine live in France (twelve in the year 1886), and a hundred and forty-seven in Germany (one in the year 1886). Certainly the teaching andl earning of foreign modern languages, especially of German, has much improved and obtained a strong foothold in France since the Franco-German war. But it seems, also in this case, the prophet is not honored, or not honored according to his desert, in his own country. I am afraid most of the numerous students who attend Mr. Paul Passy's lectures upon descriptive and historical phonetics, and his practical exercises in the Sorbonne during the academic year, are not Frenchmen, but foreigners of more or less Teutonic appearance. However, I am inclined to believe there will soon be a great change for the better, since the importance and necessity, at least, of the study of modern languages, formerly quite neglected and despised, is now more and more understood and acknowledged by the educated classes in France. The victory of phonetics and reform-

[3] Os Lusiadas, canto quinto, liii-lx. Cf. Mr. Vianna's transcription of several preceding parts of the great Portuguese national epic, and his valuable explanation of the sounds of the Portuguese language, as it is spoken atpresent in Lisbon, in most of the numbers of the seventh volume (1892) of the *M. Ph.* While I was studying Portuguese by the aid of these texts and observations last year, I could not help laughing when I thought of the strange pronunciation of Portuguese which I had been obliged to acquire, while reading Camões in the seminary of a very famous and distinguished professor of Romance philology during my *fuchssemester*, a good many years ago. Such a thing was pardonable at that time, but it is so no more, since every professor can obtain from the *M. Ph* some authentic specimens, sufficiently long and illustrative, of the genuine pronunciation of Portuguese as well as that of any other Romance language.—It is likely the able editor of the *M. Ph.* will have Mr. Vianna's work systematically carried on by competent natives of Spain, Italy, Southern France, Holland, Sweden, Denmark, and Norway, and thus give us an oportunity of studying phonetically in the same manner some master-piece, or master-pieces, of the Spanish, Italian, Modern Proven al (I have in mind 'Mirèio,') Dutch, Swedish, Danish, and Norwegian literatures. Later on, I believe, also the Romance languages spoken in the Alps and on the banks of the Danube, and even the principal *patois* or popular dialects of "Romania" and "Germania" will receive their share in the "Learner's Corner."

method in the instruction of modern languages will greatly depend, I think, upon the success of Mr. Paul Passy's lectures in the Sorbonne, moreover upon the aid and encouragement he will get from men like Mr. Bréal and other French philologists of influence and power, and chiefly upon a radical change of the programme devised by the government for admitting candidates to the official examinations, and the way in which the very praiseworthy plans of the late minister of public instruction, Mr. Bourgeois, in regard to the *enseignement classique moderne* shall be carried out by teachers and directors of schools and colleges. Many of these, full of "classical" prejudices and opposed to new views, cling to routine and cherish the venerable tradition of the superannuated, old-fashioned *lycée*.

A. RAMBEAU.

Johns Hopkins University.

LOPE DE VEGA'S COMEDIA
'SANTIAGO EL VERDE.'

THE Manuscript marked Egerton 547, in the British Museum, contains five plays by Lope de Vega all Autographs, except the second, 'La Niña de Plata.' The plays are as follows: 'La Bella Ester,' dated April, 1610, and first printed in Part xv, of the *Comedias* of Lope de Vega (Madrid, 1621). 'La Niña de Plata,' dated June 1613; printed in Part ix of Lope's *Comedias* (Madrid, 1617). 'El Galan de la Membrilla,' dated April 20th, 1615; first printed in Part x (Barcelona, 1618).[1] 'Santiago el Verde,' without date, and with the last leaf and the entire second act wanting. It was first printed in Part xiii of Lope's plays (Barcelona, 1620). 'El Sembrar en Buena Tierra,' dated Madrid, January 6th, 1616, also first printed in the above mentioned Part x. Two of these plays, 'La Niña de Plata,' and 'Santiago el Verde,' have been reprinted by Hartzenbusch in his edition of Lope de Vega's *Comedias* in the *Biblioteca de Autores Españoles*. On comparing the MS. of 'Santiago el Verde' with the printed edition of Hartzenbusch, I was struck by the many and often important variants which the MS. offered. Before going further, however, I would call attention to Lope's dedication of this play to Baltasar Elisio de Medinilla. He says: "Mis comedias andaban tan perdidas, que me ha sido forzoso recebirlas como padre y vestirlas de nuevo, si bien fuera mejor volverlas á escribir que remediarlas." We see from this that Lope was now correcting his plays for Part xiii, which was issued at Barcelona in 1620 with an *Aprobacion* dated Madrid, September, 1619. Salvá y Mallen mentions an edition of *Parté decimatercera*, Madrid, Viuda de Alonzo Martin, 1620, as the first edition.

The above statement of Lope in his dedication is interesting, for we know from it that 'Santiago el Verde,' as it appeared in the edition of 1620, had received the corrections of its author. It is not very likely that many of his plays were thus corrected; the almost fabulous number of them, to say nothing of his other writings, well nigh precludes such a supposition. The Autograph now in the British Museum had doubtless passed out of Lope's hands, and into those of the players, shortly after the play was written. The last leaf of the MS. is unfortunately missing, so that the date of 'Santiago el Verde' cannot be fixed with certainty; it was probably written not long before 1619. Subjoined is a list of the variants; the printed edition to which the references are made is that of Hartzenbusch: 'Comedias Escogidas de Frey Lope Felix de Vega Carpio.' Tomo ii. (*Biblioteca de Autores Españoles*. Tomo xxxiv). Madrid, 1872, pp. 193, et sq.

P. 193, col. 1. *Teodora.* Quien niega el dolor que tiene
Col. 1. *Teod.* Que el alma me encubre á mí.
" " Si es cuidado ó si es desseo.

" 2. " Es una figura bella.[2]
" Las suyas por la mañana.
Allí le miro vestir.
" Jugar y hablar con amigos.

" 3. " Es tan brioso y galan.
Celia. Bien dizes, [instead of 'no es mucho.']
" El rostro, es cosa muy clara.

1 This volume, which is in the library of the British Museum, is not mentioned by Barrera in his 'Catálogo': the copy of Part x, which he describes, is dated Madrid, 1621.

2 Celia's words, 'Como negar,' belong to Teodora.

Teod. Los que passan por allí,
" Y en componer el sombrero,
Cabello y barba.

P. 194, col. 1. *Teod.* Lo que á solas ha passado.
" 1. *Celia.* Que en fin no puedes culpar.
" Y, siendo con tu opinion.
Lisardo. La condicion de una dama.
" De su desden, pues tenia. [for 'de Teodora,']
" La causa tan cerca.
" Toda esta casa, Hibleo
Campo donde á mí desseo.

" 2. *Teod.* Por vos con menos poessia.
Lisardo. Que os crea tantos fabores.
" Que yo no tengo quedaros
Mas almas que la que os dí.
Celia. En su balcon
Miran.
" Llebar de tu amor trofeos.

" 3. *Teod.* De ponerme en su lugar.
" Papel, Celia, para qué? [one line.]
" Te enseñé lo que has de hazer.
Lisardo. Buelbe la á hablar,
" Y díle quanto le ofende.
Celia. Amando, menos entiende,
" Que el hombre mas ignorante [instead of 'Tu intento pase adelante].
" Rogando y ynportunando.

P. 195, col 1. *Celia.* Que rrogar y ynportunar.
Lisardo. Mañana enbio á llamar
Celia. Pero te prometo aqui
" Yo voy á hablar á Teodora.
Lucindo. Mas tanta gente perdió
" Si cuestan tanto dinero
D. Garcia. Quantas acabando van.

Col. 2. " Adonde lugar le hizieron,
" Torné ayunar y saldrá [where ayunar=á ayunar.]
Lucindo. Mucho mexor quando espera
" Que no es possible salir
D. Gar. Que el ser prodigo me ofenda
Lucindo. Destas damas de quien fias
Tu hacienda con tanto engaño.

Col. 3. *Pedro.* Ya entro [mistake, as shown by the rhyme.]
D. Gar. (lee.) "No pensé yo que los caballeros honrados y forasteros hablaban tan atrevidamente de las mugeres principales y vecinas suyas. La señora Teodora, que vive en frente de su casa de V. M. es doncella hijadalgo, y tiene veinte mil ducados de dote, viviendo tan virtuosamente, no sé yo como V. M. la halla tantas faltas: enmiende las de la lengua, suplioselo que podria ser que volviese á Granada con menos de la que truxo, y mas bien enseñado de la corte."
D. Gar. Aora bien ¿quien me escriuió?
" Y puedo á esa señora

P. 196, col. 1. *D. Gar.* Vaya este mozo con vos,
Que él nos dirá vuestra casa.
" Dandole satisfacion.
Lucindo. De algunas de aquestas damas
Que dando satisfacion
" Porque peor vendra á ser

" 2. *Celia.* De la vista la alabanza
Inés. Preciados de su Romanze
" Y una ymagen sobre el uno
" Linda pregunta
Fabio. Dizen que venden Almizcle.

" 3. *Celia.* Si viene Lisardo
Lucindo. Pienso
D. Gar. Aunque si es olor la fama
Celia. Disuena el onor ageno
" ¿Qué papeles os mostraron?

P. 197, col. 1. *D. Gar.* Y tras ellos la aficion
D. Gar. Que estays hermosa en estremo
" Tiene las cuerdas yguales
" Ni la he visto, ni sospecho
Que mirado á su balcon.
" En cuydados de un pleyto
Celia. Teneos,
Y perdonadme, que ya
Harto me habeys satisfecho
D. Gar. El haber dado ocasion

Para que pudiesse veros.
Y habeisme de dar licencia
Que otras vezes pueda hazerlo
Celia. De noche, entretenimientos
" De mozo, y que á nuestras puertas

Col. 2. *D. Gar.* Por Dios, Lucindo, que pienso
Que me han cogido con liga.
" Con extremo.
" Que quanta plata ha oprimido
Los honbres del Mar soberbio
Por la canal de Panama.
Lucinda. Pessia tal versos tenemos
Tabio. Tu hermano, señora, viene.
Cierto caballero le ha detenido
Celia. Salid, mi señor, de presto
Que me pesara que os vea
Que lo que tratado habemos
Habra esta noche lugar, etc
D. Gar. Pues yo vendré por aqui
" Que toca á mis pensamientos.
Celia. En la puerta me hallareis
Lisardo. Quando vi su buen olor

Col. 3. " Que trato tu casamiento
" Del que tu tienes mexor
Celia. Quitarle el poco de amor
Que la opinion le hauia dado

P. 198, col. 1. *Celia.* Fundada en nuestros faciles antojos
Celia. Agenos pensamientos,atrevidos
" A darte mas victorias que despojos.
" Poderoso y ygual en tus extremos
" Si mides á tu vista mi desseo
" Y del suçeso el corazon te auisa.
Teod. ¿Qué ay de mi nuebo y temerario empleo?
" En fin ¿qué ha sido
Celia. El çerca es del ynfierno.
Teod. No me digas
Que don Garcia es feo.
Celia. No lo digo,
Mas feyssimo sí.
" Pues y que el talle es tal, etc.

Col. 2. " Vino con un notable atrevimiento
Teod. Mas que se buelba dentro de dos horas
Cel. Asi la boluntad desenamoras
Teod. Qué gustos, qué requiebros, qué finezas.
" Crie esos niños, que le llamen padre
" Los tiernos tayta en brazos de su Madre
Celia. ¡A fee que te aprobechas de las alas!
¡Fiad de amor, de çelos, de desbelos
De desseos que van por çelosias!
Teod. Qué desseos, desbelos, ó qué çelos
Qué çelosias no se buelben frias
Con niños, casa, casamientos, duelos
" Afuera, vanidad curiosa
Afuera loco amor,de error vestido

Col. 3. *Luc.* Que no que en baxa aficion
Pedro. No sera mayor el daño
D. Gar. Este neçio es de opinion
Luc. Cuentan al uso greçiano
" Que en los males del cassar
D. Gar. El saber latin ni griego
Por habilidad, pues es, etc.
Pero dí, por vida mia

P. 199, col. 1. *D. Gar.* Lo que mas suele obligar
Pedro. Que yo tengo el casamiento
Que conozco tus mudanzas.
D. Gar. Destas madamas Roanzas
Que acabado de pelear
Pedro. Quiera Dios que pare en bien
D. Gar. A la casa hemos llegado
Ynés está en el balcon.
Ynes. Son ellos.
Pedro. Deçir si son
No puede ningun criado.
Ynes. Pues no me ven.
D. Gar. Es Ynes.

Col. 2. *Ynes.* Voy las á llamar
Pedro. Y yo á mi pescada, lindo!
" O si fuesse tan rica
Celia. Buen ayre corre á la puerta
" Pon esas sillas, Ynes.

Col. 3. *D. Gar.* No pienso que es menos fuerte

Que qualquiera enfermedad
De los que peligros tienen
Yo os vi, os amé y muero.
Celia. Ha de tener muchas almas
" Y es del retrato colgado
" Con vos no ha de haber retratos
D. Gar. ¿Donde os podré yo traher
Esas cosas, sin que encuentran
El dueño que vos temeys?
Celia. A un soto, no mas de haberse
" De Josafat; vos podreys

P. 200, col. 1. *Celia.* Soliçitan y pretenden
Vos habeis querido y antes
Celia. Ni aun un passo se os acuerde.
D. Gar. Del arte nuevo de Amar
Celia. Hablad baxo que Teodora
Pedro. Con sus rostros sin afeyte
Ynes. Habra esta noche melindres
Tead. Y aunque es antes de dos dias
Lucindo. Para santo matrimonio

Col. 2. " Que habran á Celia engañado
Teod. El engaño ya se entiende
" Ya sé toda la verdad. [instead of, 'es esta buena amistad.']
" Me quieres quitar mi bien
Celia. Eso mi amor te mereze
Teod. ¿A mi gusto?
Celia. Sin hablarles ni ofenderles.
" Estos hidalgos que tienen
Pedro. De uno dellos, que agora

Col. 3. " Dar de noche mogicones
" A vuesas mercedes que entren
Lis. Que amundo suspensa tiene
Conmigo del Prado agora
Y suspenderse los ayres.
D. Gar. Yrme es fuerza, no me esperen
Lis. Yd con dios.

Act III.[3]

P. 208, col. 2. *Pedro.* Con estos ojos
Lucindo. Quien busca en ellas firmeza
D. Gar. Salto la prima, y al polo
" Todos los redobles son

Col. 3. *D. Gar.* Pone el honbre tanto onor
Cuidado, gusto, lealtad
Confianza, Amor, verdad
Respeto, hacienda, valor
" Que ynporta si en la hermosura
Le dió la fuerza segura
D. Gar. Sea mas bien proseguir
Lucindo. No lo yntenteis don Garcia
D. Gar. Dexadme esta vez ser loco
" Y allá bolberla á comprar.

P. 209, col. 1. *Celia.* Matarse por lo ynposible
Celia. Haz, amor, aunque eres ciego
Pues un papel me desmaya

Col. 2. *D. Rodrigo.* De riqueza tan dichosa
Toda esta casa vistiera
D. Rod. Hermosas telas que son
Que a sus colores traslado
Celia. Mas para toda la vida
Que rasos y telas de oro
D. Rod. Bizarras telas Milan.
Celia. Mas las de merzedes tales
D. Rod. Que no me falta para ser çeloso
Estoy de sus fabores temoroso

Col. 3. " Se esconde amor porque le cubren çelos.
" Pues saber la casa nuestra
" Los recados que aqui estan
Daca esa medida y vara
Que por lo menos hare
" Como vos os obligeis
A que no se quexe, hareys
Que todos quedemos mudos.
D. Gar. Antes porque visto al justo
Es justo que assi me nombre
Al tiempo justo trazer
Y justamente vestir

P. 210, col. 1. Mas no aqui donde ay maestros
D. Rod. Pero con aquel concierto
" *Gar.* yo haré que todo se allane
Pedro. Ya sale—[instead of ya viene]

Col. 2. *D. Gar.* Vuestra gallarda carroza
Celia. Bien me acuerdo, y me alborota
D. Gar. Los hizo de pieles solas
Celia. Dien me acuerdo, y me alcorota
D. Gar. Los hizo de pieles solas
" El galan de aquesta dama [for 'el autor de aqueste cuento.']
D. Rod. Y al fin se vende y se compra
No hay muladar que no corra
D. Gar. Agradaos de aqueste largo [for éstá bien,' etc.]
" El ruedo catorze palmos

[3] The entire second Act is wanting in the manuscript.

D. Gar. No, que aun en tan brebe au-
sençia
Dadme los brazos. ¡Ay, Dios!
¡Qué pido!

P. 211, col. 1. *D. Gar.* Martin, esas telas toma
Pedro. Las siruieron, siendo mozas [for 'las tuvieron cuando mozas.]
D. Gar. Dilo tú, Martin
Que yo no visto personas
Menos que Celia.
Pedro. ¿Yo?
D. Gar. Sí
Pedro. Que gustes de aquestas cosas.

Col. 2. " Bendigate Dios cachorra
" Que puede seruir de alforjas.
Ynés. Y el cuello, ¿como ha de ser?
Pedro. Que quede como una gola
Ora trayga lechuguillas,
Ora se quede en Valona
La cintura, etc
Ynés. Advierta como le aforra,
Pedra. Pues son menester cien onzas.
Ynés. Cien tigres le daré yo
Pedro. Bolbere despues que comas

Col. 3. *Celia.* Me pone en mayor desvelo
Por otra parte ymagino,
Que siendo ofiçial, no hiziera
Este loco desatino,
Porque verguenza tuuiera.
Ynés. Pues yo á la opinion me inclino
De que eso ha sido ofiçial
Enxerido en caballero.
" No ha sido el primero
Que habrá hecho engaño ygual
Que muchos han engañado, etc.
Teod. Y pues ya tu yntento para
Celia. En dexarte un onbre ygual
" Porque oy ha venido aqui
Teod. ¿Para tus vestidos?

P. 212, col. 1. *Celia.* Es mucho hazer caballero
Si a mil faltando deshaze.
Fabio. Aqui estan Celia y Teodora
Teod. Admirando me ha el enrredo
Es Lisardo.
Celia. Si, y agora
Decirle tu yntento puedo
Lis. ¿Quien sabe mi pretencion?

Col. 2. *Celia.* Aunque mas suspiren
Mis passados pensamientos.
Lisardo. Assi queda conçertado
" Saque telas y tabies
Blancos, verdes, carmesies

The line: 'No quiero mayor ventura' [belongs to Lisardo,]
then follows: *Celia.* Vamos al jardin, en tanto
Que viene el sastre.
Teod. Segura
Voy, que habeis de amarme, quanto
Mi amor amaros procura.

Col. 3. *D. Gar.* Con que son de mi seruidos
Y que lo pueden mandar
Sastre. Se entró el señor á tomar
D. Gar. De su hermosura, hacienda y patrimonio

P. 213, col. 1. Las sedas truxe en fin, mas con intento
De buscaros, y siendo tan honrado
Despues que ayais las vistas acabado
Que entonzes piensan las tristezas mias
Tiene una alma, una casa y una espada.
Sastre. Casos de amor sienpre son
Estraños.
Lisardo. Y entre muchos caballeros
De hauuito, de los primeros
Entró a hablar á su excelencia
Lis. Y vi que cuando salió

Col. 2. " Cierta hazienda, y se llamaba
" Y aun fuera adonde parara
Y á oir mi cassa se quedo
Celia. Con la verdad satisfago

Col. 3. " Ves aqui un ofiçial
Lisando. Celia aqueste mismo vi
Celia. Engañaste.
Lisardo. O yo perdi
El seso.
Celia. Miraste mal
Que seria parezido
A este onbre, ese Don Garçia,
Engaño que cada dia
A muchos a suçedido
Lis. Pues maestro, como va

D. Gar. Aqueste jubon trahia
Lis. Qué, ¿no es este Don Garçia?
Celia. No hermano.
Lis. ¿Pues quien sera?
Celia. El sastre que ves.
Lis. No quiero
Porfiar, yo voy á ver
Tu esposo.
Celia. Si él lo ha de ser
Engaños de amor, ¿qué espero?
D. Gar. El jubon te traygo aqui
Que probartelo desseo
Porque ha dias que no veo
El sol que amaneze en tí.
Celia. ¿Viene abotonado ya?
D. Gar. Pruebese el jubon; que luego
Traherá la vasquiña y ropa.
Celia. Y despues yr por San Juan
D. Gar. Para procurar mi muerte
Para destruir mi onor.[4]
¿Qué piensas hazer de mí?
Pues ha nacido de tí
La confussion de mi amor:
Yo no me estaua en mi casa,
Di ¿para qué me escriuas?
Porque quererme fingias
Niebe que mi pecho abrasa,
¿Porqué me tomaste prendas
De mis pasados amores?
¿Porqué me hiziste fabores
Y llebaste el alma en prendas?
Pues, ¡Vivè Dios, enemiga! etc,
to
A Don Rodrigo tu engaño,

P. 214, col. 1. (Celia does not speak.) Mas no haré, no tengas pena
Que habla el alma loca y llena
De tu amor y de su daño, etc.
Ynés. ¡Ay señora! don Rodrigo.
D. Rod. ¿Qué ay, maestro?
D. Gar. Este jubon
Truxe á probar.
Ynés. Y el moscon,
¿No prueba nada conmigo?

Col. 2. *D. Gar.* Y assi habemos los cuerpos
" Pagaysme en eso, señor
D. Rod. ¿Qué habeis dicho?
" *Gar.* Si un onbre honrado supiera
De su amigo un gran peligro,
¿No le abia de avisar?
D. Rod. Claro está
" *Gar.* Pues yo os aviso
Cunpliendo con serlo vuestro
Como ydalgo vizcayno,
Que errais este casamiento,
No porque pueda deciros
Falta de Celia ninguna,
Mas de que como la visto,
D. Rod. Y tanto, señor maestro,
Que, como á su huesped dijo
El otro que comió mal.
Yo os puedo deçir lo mismo
Porque no pensé, por Dios,
Que fueramos tan amigos;
Mas crehed que este consejo.
De tal manera le estimo
Como os lo dira el effeto
Y agora podeys seruiros
Desta cadena.
D. Gar. No soy
hombre que vales auisos,
Los digo por ynteres.
Lisardo viene, suplico
A vuesa merzed no diga
Cosa de quantas le he dicho,
Que bien sabra, si es discreto,
Agradezer mi seruiçio
Y repararse del daño.
Adios.
D. Rod. Yo quedo perdido.
" Donde no puede prebenir los daños
Quien en el alma los agravios siente,
La variedad de lenguas y de gente

Col. 3. *D. Rod.* Animo, onor, la causa á mí partida
Lis. ¿Donde bueno de su suerte?
D. Rod. Si no me topais, os digo, etc.
" En llegando á vuestra casa, etc.
Estoy que pierdo el juicio,
Y para desesperarme . . . . .
Lis. Notable suçeso ha sido,
¿Pues no puede comutarse?
D. Rod. Voy á buscar á Fabriçio, etc.
A buscarme un coche.
Lis. Adios.

[4] From 'Para destruir, etc,.' to 'Pues vive Dios,' etc., is omitted in the printed editions.

D. Rod. El os guarde.
Lisardo. No se ha visto, etc.
A echarle; que estoy corrido,
De suerte que estube á pique
De hazer algun desatino.
¡Ay tal suçeso! ¡ay tal cosa!
Celia. Digo que viene nacido.

P. 215, col. 1. *D. Gar.* Mal conozeys mi destreza.
Lis. ¿Qué es eso, hermana?
Celia. Ha traydo
Justo el jubon, y me viene
Como pintado.
Lis. Va á Toledo.
Celia. ¿A Toledo?
Lis. En este punto me dixo,
Que estando herido, hizo un voto,
Y que es forzoso cunplirlo.
Celia. ¿De qué?
Lis. De ser religioso,
Y es que por este camino
Quiere romper los conciertos;
Y estoy que pierdo el juicio, etc.
Teod. Inuidiosos y enemigos.
Celia. Vaya el neçio; que yo he sido
En perderle venturosa
Lis. De matarle en desafio
Y aun dentro de su aposento.
D. Gar. En la opinion se remedia, etc.
Que se casara con Celia
De enamorado y perdido,

Col. 2. Line 2, from top, the MS. has 'mozo' instead of 'noble.'
Lis. ¿Y qué nombre?
D. Gar. Don Garçia;
Que por ser mi parecido
Tengo con él amistad, etc.
Lis. Que quiere ser tu marido (for 'casar contigo)
Celia. En aqueste confusion
D. Gar. Pues si en el traherle os sirvo,
Aguardad un poco aqui.
D. Rod. Y que me dexa tan triste (for 'tiene de suerte.'
Que á no pensar que me pribo.
Lis. Aquesta noche os convido.
D. Rod. ¡Celia se casa! ¿con quien?
Pues, apenas me despido . . . . .
Here the MS. ends; the last leaf is wanting.

HUGO A. RENNERT.
University of Pennsylvania.

HISTORY AND TEXTS OF THE BENEDICTINE REFORM OF THE TENTH CENTURY.

HISTORY OF THE REFORM.

BEFORE I consider the literature resulting from the movement in question, it will be necessary to give a short sketch of its cause, occasion, and leaders.

The direct occasion of this great revolution in the Church was the misbehavior of the canons. The causes lay in the Danish Invasion and the destruction of monasteries, which made possible the conversion of the conventual clergy into secular priests. An element of worldliness was thus introduced into the cloister life of England.[1]

There had, however, always been men who constituted themselves champions of monks against canons, and regarded celibacy as essential to priestly life. Odo, Archbishop of Canterbury (942–960), was not himself a reformer, but he paved the way for reforms. The three leaders in the movement were Dunstan, Aethelwold, and Oswald.

Dunstan (c. 922–988) was led to become a monk by his uncle, the Archbishop of Canterbury. He was created Abbot of Glastonbury by King Edmund. At this place he opened a monastic school. In 953 he refused the Bishopric of Crediton. In 955 he was banished from the kingdom by the young monarch Edwy to whom he had made himself obnoxious; Dunstan took refuge in the reformed monastic house of Blandinium, at Ghent.

Upon the accession of Edgar he returned to England, and was made Bishop of Worcester in 958, Bishop of London in 959 and Archbishop of Canterbury in 960. Cf. Wright's 'Biog. Brit. Lit.,' i., p. 443, Hook's 'Lives of Archbishops of Canterbury,' i., pp. 382–426, Stubbs, 'Memorials of St. Dunstan,' Rolls Series, 1874, and Ebert 'Litteratur des Mittelalters im Abendlande,' iii, 501–506: for other references consult 'Dictionary of National Biography,' s. v. "Dunstan."

1 The abuses of the system can be best studied in the writings of Ælfric: see A.-S. Preface to 'Grammar,' Preface to 'Heptateuch,' 'Homilies' (Thorpe, i., 6, ii., 320, 370, 536), 'Lives of Saints,' xxi., Version of Beda's 'De Temporibus' (Wright's 'Popular Science in the Middle Ages,' p. 13), 'Canons of Ælfric,' 'Pastoral Letter.' These passages have been more or less considered in Dietrich's "Abt Ælfric" (*Niedner's Zeitschrift*, xxv., xxvi.), i, 490–491, 529, 531, 538, 537, 538, 542, 544, 548, 554; ii., 167, 197, 254, 255.

Aethelwold (c. 925–984) was ordained a presbyter at the same time with Dunstan, and was a monk at Glastonbury during his friend's abbacy. In 955, King Eadred appointed Aethelwold, Abbot of Abingdon. Like Dunstan he won Edgar's favor (Thorpe, 'Diplomata Saxonica,' A°. 962, p. 209), and in 963 was created Bishop of Winchester.

Wülker is wrong when he says ('Grundriss,' p. 474), that Ælfric's 'Life of Aethelwold' has not been printed: it will be found in 'Chronicle of Abingdon' (Stevenson, Rolls Series, 1858, ii., pp, 255–266). Wulfstan's Expansion of this (Dietrich, *Niedner*, xxv., 523) is printed in Migne's 'Patrologia Latina' 139, pp. 79–114. For life of Aethelwold consult Mabillon, 'Annales Ordinis Benedictini' iii, 483, 567, 605, 662, Wright, 'Biographia Britannica Literaria,' i., 435, Lingard, 'History of A.-S. Church' (1845) ii, 290–294, Ebert, 'Litt. des Mittelalters.' iii., 499–501, and 'Dict. Nat. Biog.,' s. v. "Aethelwold."

Oswald (d. 992) conceived in his boyhood an aversion to the riotous canons of Canterbury, and crossing to France entered the Abbey of Fleury. Early in Edgar's reign he returned to England, and was consecrated Bishop of Worcester in 962. A few years later he became Archbishop of York; cf. Eadmer's 'Life of Oswald' ('Anglia Sacra' ii., 191). 'Anonymons Life' ('Historians of Church of York,' Rolls Series, 1879, i., pp. 399–475), 'Ramsay Chronicle' (Rolls Series, 1866 pp. 26, 41, 61, 73, 189,) Mabillon's 'Ann. Ord. Ben.,' iii, 541, 561, 616, 638, Wright's 'Biog. Brit. Lit.,' i., 462–467.

Edgar did not at first seem disposed to take harsh measures against the canons. (Cf. Charter A°. 959, Thorpe, p. 194). Dunstan and Aethelwold were always at his ear, and in 963 he gave his sanction to the work of Reform. The 'Chronicle' (E. 963), after mentioning the ordination of Aethelwold, makes this statement:

On þes oðer gear, syþþan he wæs gehalgod, þa makede he feola minstra, and draf ut þa clerca of þe biscop-rice, forþan þæt hi nolden nan regul healdan.

The Benedictine Rule was soon in sway at Chertsey, Middleton, New Minster, and Old Minster ('A.-S. Chronicle' E. 964). Oswald aided greatly in his episcopal seat, and the Reform movement spread over the North.

Monasteries like Ely and Ramsay, sprung up in all parts of the Country, and Aethelwold's school at Winton produced such churchmen as Aelfric.

It is not necessary for our present purpose to follow the movement further.

The monks were destined to suffer reverses under Edward the Martyr, and Aethelred; the abuses of the clergy were numerous enough in the time of Ælfric, but the secular canon was henceforth in the eyes of the monk a subordinate to be checked, not a rival to be dreaded.

BIBLIOGRAPHY OF ANGLO-SAXON BENEDICTINE TEXTS.

I. 'Benedictine Rule.' (Migne, 'Patrologia Latina,' 66)

X. "Aethelwold's Version" (c. 970).[2]

Schröer Grein, 'Bibl. der A. S. Prosa,' ii, 1885–8

- A Ms. C.C.C.C. 178 End of 10th or beginning of 11th Cent. (G.V.).
- O Ms. C.C.C.O. 187 " " " " " " " " (G.V.).
- T Ms. Brit. Mus. Cott. Tit. A. IV, 2nd Half of 11th Cent. (G.V.).
- F Ms. " " " Faust A. X. End of 11th or begin. of 12th (G.V.).
- W Wells Fragment younger than A.O.

Historical Tractate attached to F. (Cockayne 'Leechdoms,' iii., 432)

Schröer "Winteney Version," Halle, 1888.

- C. Ms. Brit. Mus. Cott. Claud. D.III. 1st quarter 13th Cent. (W.V.).

Cf. Recension Morsbach, *Gött. Gelehrt. Anz.*, Dec. 15, 1888.
Schröer *Eng. Stud.*, xiv, 241

2 'St Ethelwold's Anglo-Saxon Version of the Rule of St. Benedict' which was announced in 1844, as "in immediate preparation" by W. E. Buckley, for the Ælfric Society was never published: cf. Wülker's 'Grundriss,' p. 59.

(Contains Review of G. V. & I. V.)
Kölbing *Eng. Stud.*, XVI., 152.

I. V. 'Rule of St. Benet.,' Interlinear Version, H. Logeman, E. E. T. S., 90 (1888).
(Tib. A III, LXI fo. 118) noticed Wülker *Anglia*, XI, 544.

'*Concordia*.' 'Regularis Concordia Anglicae Nationis,' etc.
(Tib. A III, I fo. 3) Latin texts.
a) Reyner, 'Apostolatus Benedictinorum' (1626)
b) 'Monasticon Anglicanum.' Ed. 1847, p. XXVII.
c) Migne 'Patrologia Latina.' Vol. 137, p. 475.
Latin & Ang.-Sax. text. (Gloss.)
a) Epilogue & Prologue, Selden II., 1612 & 1621 (1726).
b) 11th Chapter, Wright 'Biogr. Brit. Lit.,' I., 459.
c) "De Consuetudine Monarchorum." W. S. Logeman, *Anglia*, XIII., 365. *ib.*, XV, 20.
Cf. Ebert., 'Litt. des Mittelälters im Abendl.,' III., p. 506.

Fragments, L. (Tib. A III., LXV., p. 174. Trsl. "Concordia," l. 170–257.
a) "De Consuetudine Monachorum." Schröer, *Eng. Stud.* IX, 290.
b) "Fragment of Ælfric's Translation of Aethelwold's De Consuetudine Monachorum." E. Breck, Leipzig 1887.
Cf. "Egnesham Letter [C.C.C.C., 265 (K. 2)] 'Wanley's 'Cat,' p. 110.
C. (C.C.C.C., 201. S. 2) Trsl. 'Concordia,' l. 612–753.
"Ein weiteres Bruchstück der Regularis Concordia," J. Zupitza, Berlin. *Herrig's Arcniv*, LXXXIV.

In the discussion to follow, I shall not concern myself with W.V. ("Winteney Version"). I.V. ("Interlinear Version"), or the different MSS. of the G.V. ("Gemeine Version") group. The date and authorship of X, (the original of G. V.), the 'Concordia,' and the L. and C. Fragments will be closely considered, and the conclusions of scholars confirmed or confuted.

X. The Anglo-Saxon Prose Version of the Benedictine Rule.

This is by no means a literal translation, but is marked by strong individuality.

We can safely follow Schröer ("Einleitung," xiii ff.) in attributing it to Aethelwold. I shall run over rapidly the points in Schröer's preface. 'Thomas Elisiensis Historia Eliensis' (Wharton, 'Anglia Sacra,' i, 504) is cited.

"Ipse (King Edgar) etiam dedit S. Ethelwoldo manerium de Suthburno, eo pacto ut ipse transferret Regulam S. Benedicti de Latino in Anglicum, quod (Suthburn) idem Episcopus S. Etheldredae obtulit."[3]

3 Upon this statement of Thomas of Ely, Hunt ('Dict. Nat. Biog.,' s. v. "Aethelwold"), rests the assertion that Aethelwold translated the 'Regularis Concordia.'

The confirmatory evidence of Vita Aethelwoldi c. xiv is given. Schröer then presents far better evidence. The Historical Tractate, appended to F. (cf. Bibliography), bears all the marks of contemporary writing, and the writer in true commentary style, alludes to himself as "se abbod," "se foresprecena abbod": I give an extract from Cockayne's translation (Leechdoms,' iii., 441):

"He (Edgar) began with earnest scrutiny to seek out and inquire concerning the precepts of the holy Rule, and was willing to know the instruction of the Rule itself, by means of which is prepared a habit of right living and a honest purpose, and the regulations which draw men to holy virtues. He desired also by means of the Rule to know the wise ordering, which is prudently appointed on occurrence of strange events. From a desire of this wisdom, he ordered the translation of this Rule from Latin into English . . . . . I then have reckoned this translation to make much difference . . Hence then I with all devotion pray my successors and intreat in the Lord's name, that they ever increase the observance of this holy Rule through the grace of Christ, and by mending it bring it to a perfect end."

1. I agree with Cockayne, ten Brink ('Eng-

lische Litteratur,' p. 131), and Schröer that Aethelwold was the author of the Tract. This is shown by the mention of Glastonbury, Abingdon and St. Mary's, as well as by the views of the author on monastic endowment, which accord with the known views of Aethelwold.

2. I believe also that the Version of the Benedictine Rule was Aethelwold's work.

3. I do not believe with Schröer that the Tractate and consequently the Rule were written between 959 and 963. My reasons for this position are the following:

a. Schröer's sole reason for putting the Tractate and Rule at this time is that Edgar did not ascend the throne until 959, and Aethelwold, who here speaks of himself as an Abbot, became Bishop of Winchester in 963.

Let us examine these references:

'Leechdoms' iii., 439, l. 2. "In fact as soon as he was chosen to his kingdom, he was very mindful of his promise which he, while a young child in his princely estate (on his æþelincghade cildgeong) made to God and Saint Mary, when the *Abbot* invited him to the monastic life."

Aethelwold could not be expected to speak of himself as bishop at this time. He was really Abbot of Abingdon when Edgar became heir apparent.

'Leechdoms,' iii, 439, l. 25. "From that place (Glastonbury) *the aforesaid Abbot* was taken, and ordained to the above mentioned monastery (Abingdon)." "Bishop" could hardly be used here. That the Bishop of Winchester could allude to the days of his abbacy, would hardly seem to require proof. It is attested, however, by the first lines of the 'Concordia' preface (written after 965) where the writer, Archbishop Dunstan, or Bishop Aethelwold, uses "Abbot" in just the same way. I shall have occasion to refer to the 'Concordia' passage again. The very passages cited by Schröer to show that the writer was an Abbot ('Leechdoms,' iii., 442, 444, 12) attest for him a higher jurisdiction.

b. In the Tractate, 'Leechdoms,' iii., 440, this reference is made to Edgar's wife, "*An sumum stowum eae swylce he mynecæna gestaþolode and þa Æ[l]frype his gebeddan getæhte.*"

The 'Anglo-Saxon Chronicle,' D. 965, shows that Edgar was wedded to Aelfryþa in that year. The Tractate and the Rule were, therefore, written after 965.

c. We read, 'Leechdoms,' iii., 441, 9:

"He (Edgar) cleansed holy places from foulnesses of all men not only in the kingdom of the West Saxons, but also in the land of the Mercians. For example, he drove out the canons who were more than sufficiently notorious for the aforesaid crimes, and in the most important places of all his dominion he established monks to perform a reverential service to the Savior Christ."

Here is a contradiction. A Tract written, as Schröer says, before 963 describes the completion of a Reform, that did not properly begin until 964. It is certain that 'the holy places of Mercia were not cleansed of all foulness' until 969; cf. "Acta Worcester Synodi" A°. 1092 ('Anglia Sacra,' i., 542):

"Tempora beati Oswaldi Archiepiscopi qui opitulatione Aedgari Regis, et auctoritate pii patris Dunstani Cantuariensis Archiepiscopi de irregulari conversatione clericorum in regularem conversationem et habitum monachorum transtulit, et mutavit hujus ecclesiae congregationem anno Dominicae Incarnationis 969, Indict, xii."

Hoveden confirms this date under year 969 (Wilkins, 'Concilia,' i, 247). "Oswald's Law" was passed, however, in 964 (Wilkins, 'Concilia,' i, 240).

I am inclined to put Rule and Tractate in 970. This would allow the Reform to have progressed to the point, at which Aethelwold describes it. The other slight evidence that we have favors this view. The manor of Suthburne, which was the reward of Aethelwold's task, was bestowed by him upon the foundation of St. Etheldreda at Ely (*supra*): This was not rebuilt until 970 ('Anglia Sacra,' i, 594), and Thomas of Ely connects the gift with that year.

Schröer's date of 961 must be given up: 970 seems far more probable.

THE 'CONCORDIA REGULARIS.'

THE COUNCIL OF WINCHESTER.

The date of this Council, more important to us as the date of the Concordia, is not certain. Florence of Worcester confounds it with the

Council of Calne and places it after Edgar's death: Capgrave (Stubbs' 'Mem. St. Dunst.,' p. 343) makes the same mistake: Spelman 'Concilia,' ii., 490, has collected various authorities upon this subject; cf. Soames, 'A.-S. Church,' pp. 202–203.

Spelman would place the Council in 968, and in this he is followed by Wharton, 'Anglia Sacra,' ii., 112. Mabillon, 'Ann. Ord. Ben.,' iii., 586 gives as its date 967, Marsham (1655), 'New Monasticon Anglicanum,' 1847, p. xiv, 965, and Parker the Author of 'Antiquitates Britannicae,' p. 127, 969. As the biographers of Aethelwold and Dunstan give us no clue to the exact date, and the 'Concordia' itself helps us but little, I prefer to accept the Spelman evidence, and place it about 968. That Elfrida is mentioned as queen shows that it was after 965. Much of the work of this Council may be passed over without mention. We need only concern ourselves with the drafting of the 'Concordia.'

THE DRAFTING OF THE 'CONCORDIA.'

I paraphrase portions of the "Preface." In his opening address to the churchmen assembled at Winchester, the King advised them to observe the same customs ('concordes acquali consuetudinis usu,') in order that an unequal and diverse observance of one rule might be avoided.

Written constitutions were, however, necessary to produce such a concord, and their drafting is described at some length. The sources of the 'Concordia' seem to have been three:

1. The teachings of the Benedictine Rule.
2. The monastic customs of Continental Monasteries.
3. Native monastic customs.

1. The 'Benedictine Rule' is only in a few cases revised or reformed. The work of the Council was supplementary. The authority of Benedict is always respected, and his words are law to the 'Concordia' drafters; cf. 'Concordia,' Logeman's text; l. 34, 36, 59, 78 ("Hortante patre nostro Benedicto,") l. 93 ("consilio sanctae regulae"), l. 103 ("regula praecepta"), 112, 128, 138 ("Cetera quaeque patroni nostri Benedicti traditione voluntarie suscipimus"), 140, 173, 235, 295 ("Iterum autem residentibus legatur regula"), 306, 397, 469, 473, etc.

Parallel columns will illustrate the dependence of the 'Concordia' upon the 'Regula S. Benedicti':[4]

'CONCORDIA.'	'REGULA.'
i. "Qualiter diurnis sive nocturnis horis regularis mos a monachis per anni circulum observari conveniat." Antiphones Orations and psalms in every case stated definitely and the service for the day given.——	viii. Monk's hour for rising and the hour for matins.
ii. "Qualiter ordo hymnorum tempore hiemali custodiatur, et cetera, quae regulariter agenda sunt, qualiter agantur"	ix. Psalms, nocturns, responsories, etc.
. . . . .	x. Lessons in Summer time.
iii. "Service on Christmas vigil, and from this time until Septuagesima."	xi. Lessons, psalms and versicles on Sunday. Cf. Rule xii, xiii, xvi, xvii. All modifications in Concordia legitimate and allowed by Rule, xviii., and xxiii.
iv. Quadragesima Service.	. . . . .
v. Service during Easter.	'Concordia,' iii., iv.., v., vi., viii., ix. are not contained in Rule but are found in customs of all monasteries.
vi. Octaves of Easter and the whole summer.	xv. When alleluia is to be said:—This does not accord with Anglo-Saxon usage.
viii. Pentecost Service.	xiv. Service on Saint's days.
ix. Service on Ember days.	xlviii.–xlix. Quadragesima. Service (Lent).

[4] Fosbroke in his 'British Monachism' (1843), p. 28 f. has carefully analyzed the 'Concordia,' but its Rubrics, given in the first parallel column, are full of interest.

vii. "Qualiter frater, qui circa vocatur, suum officium impleat."	xlvii. Provides for the appointment of a brother to denote the hours.
x. "Qualiter mandatorum cotidianis diebus a fratribus exhibeatur pauperibus et quo ordine abbas erga peregrinos agat."	xxvi. Provides for a gateward. In 'Regula,' the term "Circa" does not appear. It is discussed Migne 'Patr. Lat.' 66 par. 649, Du Cange s. v. The office was established by the Cisterians.
	liii. Reception of guests.
	lvi. A guest should be seated at Abbot's table.
xi. "Quo ordine Sabbato fratres munditias exerceant et queque officina obanime salutem persolvant."	lxi. Pilgrims should be entertained as long as they may wish to remain.
	xxxv. All things are to be washed and cleaned on Saturday before a brother makes way for his successor.
xii. "Quo modo circa aegrotum fratrem agatur," etc.	No equivalent.
PREFACE.	
l. 93 ff. Election of Abbot.	lxiv. Election of Abbot.
l. 113 ff. Journey from Monastery.	li. Very like; cf. lxvi.
l. 112 ff. Service for King and Queen (repeatedly in text).	Naturally no equivalent.

2. CONTINENTAL MONASTIC CUSTOMS.

A comparison of the 'Concordia' with the Consuetudines of the tenth century Monasteries on the Continent is at least suggestive in view of the statements in the "Procemium." "Concordia," Dugdale, p. xxix, Logeman l. 176 ff. is almost verbatim with the eighth century 'Rule of Chrodegang' (Bouterwek, 'Cædmon,' i, p. clxxxv.)

In Migne 'Patr. Lat.' 138. "Appendix ad Saeculum x" (auctores anni incerti). I find many passages interesting to the student of the 'Concordia.' 'Patrologia' 138, p. 1079 (Versus in Parasceve) Ex. cod. bibl. Vindobon corresponds very nearly with 'Concordia' p. xxxviii (Dugdale) l. 753 (Logeman): the same anthems are sung; "Ἅγιος ὁ Θεός," "Ἅγιος ὁ ἰσχυρός," "Ἅγιος ἀ Θάνατος ἐ Θέηοον ἡμᾶς," "Ecce lignum Christo" "Dum fabricator mundi," etc.

'Concordia' Dugdale, p. xxxix., Log. c. v., l. 833, "Sabbato sancto hora nara veniente abbate in ecclesiam cum fratribus *novus* ut supra dictum est, afferatur *ignis*" Migne 'Patr. Lat.' 138, p. 1080, (Vindobon) describes "Benedictio ignis novi."

Both command in very much the same way the singing of Alleluia on Easter day. This, however, is common to all rules. 'Concordia,' Dugd. p. xxxix., Log. l. 846 directs the singing of "Letaniae Septenae, quinae et ternae." The 'Vindobon Codex' (1081) not only does this but gives the Litanies.

'Concordia,' Dugdale p. xxxvi., Log. l. 658, and 'Vindobon' p. 1068, both exclude the same chants ("Deus in Adjutorium meum," etc.) from the "Coena Domini," service.

'Concordia' Log. l. 541, and 'Vindobon' p. 1054: "In Purificatione S. Mariae"—proceedings are alike but survices different.

I might continue this indefinitely. It is unnecessary to produce further work of this character, but a careful examination of the 'Consuetudines Cluniacenses' ('M. P. L.' 149) has convinced me that the drafter of the 'Concordia' owed quite a debt if not to Cluny at least to the French reformed monasteries of the tenth century.

The 'Consuetudines Blandinienses' of this date are not accessible, so I have been prevented from tracing the relation indicated in the "Procemium" (l. 46).

I have not felt, however, in comparing the Continental documents with the English that the first were direct progenitors of the second: the connection is a more distant one.

3. NATIVE MONASTIC CUSTOMS.

The spirit of the 'Concordia' is shown in l. 526, "Nam honestos hujus patrie, mores ad deum pertinentes quos veterum usu didicimus nullo modo abicere sed undique uti diximus corroborare decrevimus."

At least three examples of this can be deduced:

a. This is mentioned immediately in the above connection.

l. 521: "On the days between Childermass day and the Octaves of the Lord (Jan. 1st), because the "Gloria in excelsis" is celebrated at mass for the honor of so great a festival, let all bells be rung in the morning and evening as at mass, which custom the natives of this country hold."

b. Rood-worship.

From the time of Constantine the Great, this custom had prevailed in all Catholic Countries ('M. P. L.' 138, p. 1079), but I feel safe in saying after a special study of the question, that nowhere did it attain a greater height than it reached in England.

Many writers, Lingard and Turner among them, have debated whether the Anglo-Saxon worship was idolatrous, but I shall reserve a discussion of this for another paper. My present purpose is to show that an old Anglo-Saxon church custom is preserved in the 'Concordia.' Two rubrics to the 'Anglo-Saxon Gospels' present some difficulty:

Rubric, John iii., 1, "*Ofer Eastron be þære Rode*"

" Luke x., 38, "*On Sæterndagum be Maria.*"

These rubrics become, however, perfectly clear in the light of 'Concordia,' Logeman, 240;

singan antefn be rode
"Quibus finitis cantent antiphonam de cruce.
syþþan antefn be sce Marian
Inde antiphonam de sancta Maria."

This is translated into Anglo-Saxon in the L. Fragment, ("Ælfrics Extract,") Breck, l. 109; "Singan hi þone antemp, be þære halgan rode 7 þæraefter aenne be sancta marian." 'Concordia,' Log. l. 348, is even more interesting; "Post sextam eant ad mensam; hoc semper attendendum ut sexta feria de cruce, sabbato de Sancta Maria."

The passage in the L. Fragment was noticed by Marshall in connection with the rubrics (p. 534,) although as I shall show later the identity of the 'Concordia' was unknown to him.

c. I have found in the 'Concordia' (l. 881) a ceremony which prevailed at none of the continental monasteries, and seems to forecast the Miracle play of centuries later.

As this has been paraphrased by Lingard (ii., c. xiii., p. 300, N.), and has also been described by Logeman (*Anglia*, xv., p. 26), I shall content myself by referring to those pages.

AUTHORSHIP OF THE 'CONCORDIA.'

It should be stated immediately that the 'Concordia' Preface, and the evidence of Ælfric prove that many hands were concerned in the compilation of these Constitutions. One figure, however, stands out distinctly from among the drafters, one man, I believe, brought cosmos into the chaotic mass of collected materials.

My object will be to sustain the view that the prelate, who held the pen and stamped the document with some of his own personality, was not Dunstan, Archbishop of Canterbury, but Aethelwold, Bishop of Winchester.

I. CONNECTION OF THE 'CONCORDIA' WITH OTHER TEXTS.

The "Eynesham Letter," upon the evidence of which will rest much of the discussion of Aethelwoldian authorship of the 'Concordia' has been printed in Wanley's 'Catalogue' p. 110, and Breck's Dissertation, p. 37. I append an English translation:

"Ælfric, Abbot to the brothers at Eynesham, greeting in Christ. I observe during my stay with you that you have need to be instructed by speeches and writings in monkish manners, because only recently by the request of Aethelmaer were you ordained to the monastic habit; therefore, I present in writing these few things from the Liber Consuetudinum, which St. Aethelwold, Bishop of Winchester, with his fellow bishops and the abbots at the time of Edgar, most blessed king of England, collected from every quarter. My reasons for this are that the aforesaid book has since become unknown to our brotherhood. I confess that

I undertake the same very timidly but I do not dare to intimate to you all the things that I have learned in his (Aethelwold's) school, 'de moribus seu consuetudinibus' lest you in contempt for the restraint of so great observance would not be willing to listen to the narrator. In order, however, that you may not remain ignorant of such healthy doctrine, I put upon this chart certain things, which our rule does not touch, and intrust them to you to read adding thereto some things from the book of Amilarius the priest. Valete feliciter in Christo."

Upon this, two arguments can be based to show that Aethewold was the Author of the Concordia.

I. The description of Aethelwold's 'Liber Consuetudinum,' given here by Ælfric, proves beyond question that it was the 'Concordia.'

II. Ælfric's 'Abridgement' which follows the 'Eynesham Letter' in the Ms. (Printed Breck 37-38) was clearly compiled from the 'Concordia,' cf. Breck, p. 8.

The next question that arises has provoked much discussion. Is the work of Ælfric represented in the L. and C. Fragments (cf. Chart and Bibliography.)? This is important. If the L. or C. fragments come from Ælfric's hand, we have a third argument as the Concordia, from which these are taken, would then be identical with the 'Liber Consuetudinum' of Aethelwold.

The question is variously answered. All the old writers, as I shall show later, regarded Fragment L. not as Ælfric's translation of the 'Consuetudines of Aethelwold' but as the original document, mentioned in the 'Eynesham letter.' Wright 'Biog. Brit. Lit.' I, 490 mentions L. as Ælfric's 'Abridgement.' Dietrich (*Niedners Zs.* xxvi., 234) thinks that L. is directly connected with the 'Eynesham letter.' Schröer (*Engl. Stud.* ix., 291) denies this connection. Ebert (iii., 506) states that Ælfric was the author of the L. extract.

Breck (p. 9.) declares that "L. is in the Ælfrician dialect and manner," and cites certain words and expressions (p. 10) which are very characteristic of Ælfric.

In fact the question of Ælfrician authorship may be said to have been pretty well settled, when Zupitza published (Bibliography) the C. fragment. This threw an entirely new light upon the subject. I shall give his conclusions only.

1. C. and L. were not fragmentary translations but fragments of a postulated complete translation of the 'Concordia.

2. It is quite possible that C. and L. were by the same author.[5] The author did not use the 'Concordia' Gloss.

3. L. (commonly called Ælfric's extract) could not have been written by Ælfric. The great misunderstandings of the original could never have been made by the Author of the 'Colloquium' and 'Grammar.'

If we accept Zupitza's view we must discard the evidence of the Fragments for the Aethelwoldian authorship of the Concordia. The discussion is no sooner brightened on the one side, than it is darkened on the other.

The difference between our present position and that of scholars before 1887 is this:

A. We know that the extracts L. and C. are from the 'Concordia' but we cannot connect L. and C. with Ælfric, and consequently take the Eynesham letter as authority for the Aethelwoldian authorship of their original.

B. Scholars before Breck and Ebert assigned the Fragment L. on authority of the 'Eynesham letter' to Aethelwold and then gaining a step to Ælfric, but did not think for a moment of comparing L. with the 'Concordia.' Indeed, L.'s original was not supposed by Schröer in 1886 to be extant. The 'Concordia' was believed by everyone to be the work of Dunstan while its double, the 'Consuetudines (that is, if we regard the Fragments in that light) was carefully differentiated and attributed to Aethelwold.

I shall now trace the history of opinions on this subject.[6]

1. The 'Concordia' was made Part ii. of a Codex Chartaceus copied by the amanuensis

5 I can hardly agree with Zupitza here. That one Fragment is purely "masculine" while the other is both "masculine" and "feminine" speaks against such an assumption.

6 I have not included in my list Bale's reference to Dunstan's 'Regula vitae monasticae' Liber i. or Liber i., 'Super Regulam Benedicti' (Scriptores Bretannicae,' p. 140), or Pits' evidence that the last was extant in Belgium in octavo ('De. Ill. Ang. Scrip.,' 179), as neither could be proved to be identical with the 'Concordia.'

of Parker, Joscelin (Wanley 'Catalogue,' p. 307).

Part i. contains the L. fragment but no connection between the two is hinted.

i. "Liber, ut videtur, Aethelwoldi Wintoniensis Episcopi de Consuetudine Monachorum. Sax. conscriptus."

ii. "Regularis Concordia Anglicae Nationis Monachorum, Sanctimonialiumque."

2. The next writer who touches upon the 'Concordia' is Selden (Preface, 1607). He mentions only the names of Edgar and Dunstan in connection with its drafting, and prints the Preface as "Proemium Regularis Concordia Anglicae Nationis Monachorum Sanctimonialiumque orditur" (Ed. 1726, Vol. ii., tom. 2, pp. 1612–1621).

3. R. P. Clemens Reyner ('Apostolatus Benedictinorum,' 1626, Pars Tertia, pp. 77–94) ascribes Latin text of 'Concordia' to Dunstan.

4. John Marsham in his "Propylaion to 1655, Ed. of 'Monasticon Anglicanum,' (Dugdale, Ed. of 1847, p. xiv) gives us an interesting piece of information; I translate:

"At the Council of Winton (965) there was prescribed to monks a general constitution, woven together from the old Consuetudines, which was called 'Regularis Concordia Anglicae Nationis.'"

After citing Celden, he continues:

"This was not the Benedictine Rule itself but contained many things suitable to Benedictine precepts. It was called 'Oswaldes Lawe,' that is the law of Oswald, Bishop of Worcester and Archbishop of York, who had been a monk of Fleury and had called Abbo of Fleury to England." He cites as authority for this Spelman, 'Concilia,' p. 432. Marsham has confused names and dates sadly in this statement. Wharton in his notes on Eadmer ('Anglia Sacra,' ii., 102) cites Florence of Worcester, to show that Oswald's innovation, which was not, of course, the 'Concordia Regularis,' was in 969. "It appears to have occupied two years from that time before it went into effect" ('Anglia Sacra' i., 546). This can hardly be correct. Edgar's charter of 'Oswald's Law' was granted in 964 (it bears this date), in confirmation of Oswald's changes at Worcester with concurrence of Saxon Estates (Spelman i. 432); cf. Wilkins, 'Concilia' i, 239, and Soames, 'A.-S. Church' (London, 1835) p. 198.

5. Thomas Marshall ('Gospels,' 1665, 1684, p. 534) says in his observations on the Anglo-Saxon text.

"In opusculo etiam illo Aethelwoldi Episcopi Wintoniensis manuscripto ubi agitur de diurna consuetudine monachorum S. Benedicti leguntur sequentia." The passage cited is in 'Ælfric's extract' (i..) (*Englische Studien*, ix, 297).

6. A careful search through Wharton's 'Anglia Sacra' (1691) has failed to reveal any opinion on this point.

7. 'Rule of St. Benedict' commentated by seventeenth century editors Martene, Maii, etc., ('M. P. L.' 66, par 649) alludes to "Concordia Dunstani."

8. Du. Cange (1610-1688) 'Glossary' s. v. 'Circa' cites seventh chapter of 'Concordia' as "Statuta Dunstani."

9. Mabillon, 'Annales Ordinis Bened.' iii, 586 (1706) conclues his account of the 'Concordia Regularis' thus. "Dunstan is regarded as the author of the aforesaid 'Concordia.'"

10. We have seen what Wanley has said of the 'Consuetudines Monachorum.' Upon its double the 'Concordia Regularis' he makes no comment but prints the titles and opening lines, of the twelve chapters (Wanley, 'Catalogue' p. 193).

11. The modern Editions of the 'Monasticon Anglicanum' (1817, Ed., 1847 Ed. p. xxvii.), ascribe unhesitatingly the 'Concordia' to Dunstan.

12. Wright, 'Biogr. Brit. Lit.' (1842) ascribes the 'Constitutions,' from which Ælfric's translation is taken to Aethelwold (i. p. 490) but regards its alias as the undoubted work of Dunstan (i., p. 459).[7]

13. Lingard (1845) does not commit himself by ascribing the 'Concordia' to Dunstan but falls into the inevitable blunder of regarding the L. extract not as such, but as a small treatise composed by Aethelwold (ii., p. 299).

14. Dietrich (1855-6) says (*Niedners Zs.* xxv., 541). "The Extract begins: 'Here com-

7 Fosbroke 'British Monachism' (3d. Ed. 1843) p. 28, quotes Dunstan's 'Concord of Rules,' printed by Reyner, but says p. 29, N.; 'Ethelwold's tract "De Consuetudine Monachorum" is in Anglo-Saxon (Ms. Bodl. Arch. Seld. D. 52).'

mences the order in which it is fitting for monks to hold the service of the rule' whereat Joscelin remarks 'it is doubtful whether this be Aethelwold's original or Ælfric's Extract.' After an examination of the Brit. Mus. Ms. it could not be doubtful to me that therein is contained only 'Ælfric's Auszug für Anfänger.'" He assigns the Extract to the year 1005 (*Niedners Zs.* xxvi., p. 235).

Dietrich's is a fault of omission. He did not understand the connection between the 'Concordia Regularis' of the Winton Synod, and the 'De Consuetudine Monachorum' of Aethelwold or he would have stated it here: yet another passage in his essay leads me to believe that I may do the learned Marburg professor an injustice on this point; *Niedners Zs.*, xxvi., (1856) p. 172, "Ethelwold's seines Lehrers lateinische Schrift de Consuetudine Monachorum bestätigt sich, durch Ælfric's Auszug und das Vorwort dazu als ächt."

15. "Dunstan's printed works are 'Regularis Concordia Anglicae Nationis Monachorum Sanctimonialiumque,' to be found in Reyner's 'Apostolatus Benedictinorum,' etc., says W. F. Hook ('Archbishops of Canterbury,' 1860, p. 414).

16. Stubbs ('Memorials of Saint Dunstan,' Rolls Series, 1874, p. cix.) takes a step in the right direction: "Another book which has been attributed to Dunstan is the 'Regularis Concordia,' a body of rules for monks which has been, at least, twice printed. It is an interesting and valuable work written very shortly after the monastic revival and so early received as authoritative that it was translated into Anglo-Saxon before the Norman Conquest (Stubbs confuses gloss with translation). It cannot, however, be ascribed to Dunstan who is mentioned in it as "egregius hujus patriae archiepiscopus praesago efflatus spiritu" although it is easy to see that it might, by a very natural mistake, be regarded as his work."

17. Wülker, usually so reliable, blunders when he touches this illusive subject, as Schröer shows (*Engl. Stud.*, ix., 291). We are told (p. 472, iii, §558) that 'there are three MSS. of the L. Fragment mentioned in Wanley. 1. C. C. C. C. K. 2 (now. 265). 2. Cott. Tib. A. iii. (s. 119). 3. Cod. of Simonds d'Ewes (Wanl. S. 307) and a copy of 2 by Junius (Jun. 52) in Oxford (s. 91). The first MS. has the Latin preface which Wanley prints in full.' Wülker is entirely wrong: No. 2 is the only MS. that contains the English text, No. 3 is a later copy of the same, and No. 1 is the Latin Epistle.

18. Schröer makes a worse blunder. After indorsing (*Engl. Stud.*, ix., 291) what Dietrich has said he continues, "As we know nothing definite about the named work of Ethelwold, we can say nothing certain about the authorship of the pretended extract."

Schröer could not have been ignorant of the existence of the MS. at the beginning of Tib. A. iii., as Breck intimates (p. 7). His mistake was that he failed to identify the 'Concordia Regularis' with what he called the "De Consuetudine Monachorum" of Aethelwold. A close examination of the text would have revealed this rather obscured identity.

The 'Concordia' is in Latin, "Ælfric's Extract from the De Consuetudine" (that is, the L. Fragment) is in Anglo-Saxon but it takes but little research to prove that the second is an almost verbatim translation of the first.

Schröer says afterwards ('Ags. Prosabearb. der Ben. Rule,' xvii. note). "Das von mir in den 'Eng. Stud.,' ix., 294 ff., abgedruckte und Aethelwold zugeschrieben kleine Prosastuck De Cons. Mon. wage ich trotz mancher Anklänge aus stylistischen Gründen allein dem Bearbeiter der Benedictiner Regel nicht zu-zutheilen.

19. Ebert (1887) says, speaking of the 'Concordia' (Litt. des Mittelalters im Abendl,' iii., 506). "It is now in the highest degree probable that the great Archbishop, upon whom the king was quite dependent, had coöperated in the plan of this statute but it is shown, out of an extract made by Ælfric, that Aethelwold was the author."

In these few words he has shed much light upon the problem. He goes too far, perhaps, in assigning the extract positively to Ælfric; yet to him the 'Concordia' and the 'Consuetudines' were, of course, the same; in fact he speaks as if no one had thought otherwise.

20. Breck's views (1887) are substantially those of Ebert. His conclusions with regard

to L. and the Latin abridgement have been already considered.

21. Wülker (*Anglia*, xi., 544) regards the Ebert-Breck view as very credible.

22. Zupitza edits the C. Fragment of 'Concordia' (Herrig's *Archiv*, 1890, p. 84), but adds nothing to evidence of authorship of 'Concordia.'

23. W. S. Logeman edited (*Anglia*, xiii.) the Latin and A.-S. text of the 'Concordia.'

What he says on the subject of authorship (*Anglia*, xv., 24, 25) is worthy of consideration. Logeman discovers in MS. Cotton Galba. E., as "Catalogus bokicum qui exstitere in Bibliotheca Ecclesiae Christi Cantuariaes': A.D., 1315." "Amongst the books there enumerated, I found" says Logeman, "one volume (fol. 133 b., col. 3) indicated as 'Batte sup reg'lam bi Benedicti' with the enumeration of its contents as follows: "In hoc volumine continentur: Regula Aluricii glosata Anglice.—'Liber Sompniorum,—de observatione lunae et rebus agendis—Oratione Anglice.'"

"The next volume in the catalogue is called Batte Secundus," says Logeman, and describes its contents. The conclusion that he reaches is that Tib. A. iii. and the Batta Books are of the same origin. The deduction naturally follows that Batta's 'Regula Aluricii glosata Anglice' is our 'Regularis Concordia.'

"This important contribution to the external evidence concerning the authorship" can only help us indirectly.

The Latin text could never have been associated with the name of Alfric, unless we suppose that Batta knew of his master's transcription and 'Fragments' and, therefore, called the 'Concordia' the 'Regula Aluricii.' It really proves nothing.

To sum up. Rejecting as we must do, after Zupitza's publication, the Ælfrician authorship of the 'Fragments,' the statement of Ælfric in the 'Eynesham letter' supported as it is by the corroborating evidence of the Abridgement is sufficient to show that Aethelwold was the Author of the 'Concordia Regularis.'

II. INTERNAL EVIDENCE.

This points directly to the authorship of Aethelwold.

a. Dunstan is mentioned in the "Procemium" in the third person, l. 63.

"Hoc etenim Dunstanus egregius hujus patriæ, Archiepiscopus . . . provide ac sapienter addidit."

I agree with Stubbs, (supra) and Ebert (iii., 506, N. 2,) that this is in itself sufficient to disprove his authorship.

b. This is a positive argument of my own. The "Procemium" begins thus:

"The glorious Edgar etc. from the time of his early boyhood (ab ineunte suae pueritiae aetate) although of indifferent morals as is natural at his age was yet touched by divine respect, and by the advice of *a certain abbot*, who showed him the royal road of Catholic faith, he began to fear and venerate God."

Who was this abbot? Mabillon tell us ('Ann. Ord. Ben.,' iii., 586) that it was Dunstan. Let us compare this with the Historical Tractate ('Leechdom's' iii., 439, 2);

"In fact as soon as Edgar was chosen to his kingdom he was very mindful of his promise which he, while a young child in his princely estate, made to God and St. Mary when *the abbot* invited him to the monastic life."

Who could read these two extracts and doubt that the Abbot mentioned in both is but one man? We have proved (*supra*) that the Abbot of the 'Leechdom's Tractate' was Aethelwold its author. If he thus alludes to himself and his influence upon the early life of the King in the Tractate, why should he not do so in the same words almost in the 'Concordia' Preface? The conclusion is irresistible that Aethelwold was as certainly the author of the 'Concordia' as he was of the 'Leechdom's Tractate.'

c. Other resemblances support this view; cf. Preface, l. 23, "Conjugi sui, Ælfþryþe, Sanctimonaliumque mandras ut impavidi more custos defenderet cautissime precepit." Compare with this 'Leechdom's' iii. 440.

"*An sumum stowum eac swylce he mynecæna gestapolode and þa Ae [l] fryþe his gebeddan betæhte þæt heo æt ælcere neode hyra gehielpe*" etc.

d. I might add that the careless way in which the 'Concordia' writer alludes to the lax morals of Edgar, is certainly not what we should expect from the purist Dunstan who had

dragged Edwy from the embraces of his mistress, and condemned Edgar to seven years penance for a carnal offence.

III. EVIDENCE OF TRADITION.

The weight of evidence is already so great on the side of Aethelwold that the arguments in favor of his authorship need but little strengthening. It is worth noting, however, as no one has yet done so in this connection, that in Ms. Claud. C. ix., ('Chronicle of Abingdon,' ii.,p. 313, App. iii.,) two among the clauses "de Consuetudinibus Abbendoniae" are assigned by a later hand to "Adelwoldus."

Stevenson is certainly right when he says in a footnote "It is meant apparently to intimate that the following extract is taken from the 'Rule of St. Aethelwold.'" It is true that neither of the clauses appear in Aethelwold 'Constitutions' ('Concordia') but it shows that Aethelwold had written such rules in another connection, or that the monks of Abingdon were prone to trace constitutions of this sort to that Abbot of Abingdon, whom they knew as the "father of monks," the translator of St. Benedict, and the drafter of the 'Concordia.'

IV. HISTORICAL AND DOCUMENTARY EVIDENCE.

If we omit the positive and conclusive statements of Ælfric, this evidence is slight but deserves to be noted; William of Malmesbury ('Vita S. Dunstani,' Lib. ii., 2, Stubbs 290), "Denique ut in cujusdam prologo legi qui regulam Benedicti Anglico enucleabat fuso etc."

Here follows an account of Edgar's vow to the Abbot, as told in the 'Concordia' Preface. If Malmesbury had had any evidence, that Dunstan was the *abbot* and 'Concordia' drafter, he would probably not have omitted it in the Biography of that Prelate.

The spheres of activity of the two men speak for Aethelwold, and against Dunstan. Dietrich says (*Niedners Zs.* xxvi., 256); "Founded as it was upon outer power, Dunstan's influence was for a moment astonishing but it was transitory and overreaching. In the Literature of the church has he as well as Oswald remained a nonentity. Aethelwold's great work was accomplished by the mildness which he associated with his zeal, and by the insighted striving of his instruction towards training in the mother speech. He thus attained higher and more enduring results."

Dunstan's influence on the Reform was that of a far seeing statesman who stood behind the throne and aided his subordinates with his counsels. Aethelwold was the worker who held the pen, pushed plans into execution, and advanced energetically the cause of Reform. This is shown in the letter of John xiii. to Edgar (Stubbs, 'Memorials of Dunstan' 364). If this be a forgery, as there is good reason to suppose, it would be equally valuable as traditional evidence. After a short allusion to Dunstan the writer says:

"Et sicut vestra sublimitas desiderat dilectissimus frater et coepiscopus noster Ethelwoldus regularibus disciplinis apprime imbutus monachorum secundum praecepta regulae, viventium gregem enutriat."

Their writings lead us to but one conclusion. Athelwold was the translator of the 'Benedictine Rule.' The 'Benedictional of Aethelwold' (*Archæologia*, xxiv., pp. 1-117, 1832) is shown on the evidence of the scribe to be genuine, and indicates the centre of the author's literary activity: this was written in 966 within five years of the Concordia and the 'Benedictine Rule' Translation.

Wright says ('Biog. Brit. Lit.' i., 461); "The most extensive and important of Dunstan's writings is not mentioned in the old lists although a copy of it is preserved in the British Museum (Ms. Reg. 10, A., xiii.). It consists of a voluminous commentary on the 'Benedictine Rule,' resembling the other scholastic commentaries of the Middle Ages and probably contains the substance of the lectures on the Rule delivered in the early monastic schools at Glastonbury, Abingdon, etc." Wright gives an extract.

Stubbs says of this work (p. cx.) "This has been attributed with some confidence to Dunstan but the Ms. contains nothing to justify such a statement: neither the Latin style nor the general arrangement of the book is at first sight consistent with the assumption, and if there be among the minuter points of the work anything that suggests it, I have

been unable in a careful examination to discover it."

Eighty-four Chapters of Monkish rules (Corp. Chr. Coll. Cambr., Ms. 191 (S. 12) are described through their titles in Wanley's 'Catalogue,' pp. 130-131. Wanley does not hazard a suggestion with regard to their author but Schröer is probably right when he regards these ('*Engl. Stud.*' ix., p. 291) as the outcome of the "Aethelwoldischen Bearbeitung." We have, therefore, on the one side Dunstan the great Primate, politician rather than churchman, whose work was in the council-chamber, whose name is unconnected by reliable literary history with any extant work, whose every act speaks against such authorship; on the other Aethelwold the active and untiring worker, the great monastic scholar who had translated the rule of St. Benedict, Aethelwold whose Benedictional is still extant, whose instruction in the native language was to mould the greatest scholar of Anglo-Saxon times, Aethelwold, whose work was acknowledged by the Pope, whose epitaph was to be "Muneca fæder." With no evidence on either side, which would we select?

If we should pass over, therefore, the direct statement of Ælfric in the 'Eynesham Letter,' sufficient evidence could be adduced from critical examination, history and tradition, to prove that Aethelwold was the author of the 'Concordia Regularis.'

FREDERICK TUPPER, JR.
Johns Hopkins University.

"*WIE ICH BEHARRE BIN ICH KNECHT.*"

OF Faust's words

"Wie ich beharre bin ich Knecht"

the most natural explanation seems to be this: The spirit of the wager is, that Faust shall become Mephistopheles' slave from the moment that he ceases to strive and stretches himself contented on an idler's couch.' Faust offers this wager most deliberately,

"Ich habe mich nicht freventlich vermessen,"

evidently because he reasons that if he ever does stop striving, thus permitting the well-spring of his own spontaneous activity to dry up and himself to be ruled and impelled by outside forces and influences, he will be a slave in any event, and that it cannot matter whether he be the slave of Mephistopheles or of somebody else. Now, it seems most natural to assume that the import of this supposed way of reasoning is expressed precisely by the two lines

"Wie ich beharre bin ich Knecht,
Ob dein, was frag' ich, oder wessen,"

provided that the phrase "wie ich beharre" in fact admits of interpretation by 'as I stop (striving),' 'as I stand still.' But it evidently does; for 'beharren,' *per se*, means nothing but 'to continue in a given state or condition.' This condition may either be one of motion or one of rest, in which latter case 'beharren' means 'to remain in rest,' that is 'to stand still.' Compare with this the use of the term 'Beharrung' in physics, where it means 'inertness.'

Thus interpreted, the words, "Wie ich beharre bin ich Knecht," do not refer to Faust's present condition, as most commentators will have it, but to a hypothetic future condition, when he shall lie down on an idler's bed, or when he shall say to the moment

"Verweile doch, du bist so schön."

These words, which are intended by the poet pointedly to epitomize that hypothetic condition of Faust's defeat, shed additional light on the matter in question. If the moment does delay, in other words, if time stands still for Faust, then he necessarily stands still too, that is 'er beharrt,' for no development, no growth can be imagined without the progress of time, since development and growth consist of a series of phases succeeding each other in time.

If interpreted in the manner indicated, the line, "Wie ich beharre bin ich Knecht," becomes at once one of the most pregnant and significant in the whole poem, inasmuch as it does not apply to Faust only, but to every one of us, as conveying the general truth that the man who ceases to strive sinks into bondage.

H. C. O. HUSS.
Princeton University.

STENDHAL.

OF all the prominent French writers of this century Stendhal is the least known; even his contemporaries knew him slightly; the literary critics of his day either praised his works too highly or declared them absolutely worthless. Taine in his 'Les philosophes classiques au xixe siècle' calls him a great novelist and the greatest psychologist of the century; and in his 'Essais de critique et d'histoire' he says that Stendhal is eminently an ingenious and inventive writer. Balzac also was an enthusiastic admirer of Stendhal as can be gathered from the correspondence that passed between them; however, he never stated the reasons of his high regard for Stendhal's genius. Taine expresses his opinion that in the infinite world, the artist chooses his own method, and that Stendhal treats preëminently the sentiments, traits of character, the changing passions, the life of the soul; such characters, he thinks, are the only ones worthy of our interest. Sainte-Beuve sees in Stendhal a man of esprit and acumen, but blames his affectation and charges him with a conspicuous lack of inventive spirit; he finally declares Stendhal's novels detestable. This critic's harsh and altogether unjust judgment shows that he did not understand the writer's peculiar character and works. Of the latter, "Le rouge et le noir" and "La chartreuse de Parme" are clearly the best, and the author reveals himself therein as an able psychologist. He presents only the intellectual attributes of man; only the intellect, sentiments, passions and character of man interest him, and he recognizes no relationship between the brain and the rest of the human economy; he likewise neglects to consider the surroundings in which he places his characters; his work consists in studying the peculiarities of the soul's mechanism, taking no account of that influence which human society and nature inevitably exert over man and his intellectual life.

The narrow view which this writer took of man's life was shared by all the great classical authors of the two preceding centuries. In this respect Taine compares Stendhal with Racine who, he says is much praised for his knowledge of the emotions of the heart, its conflicts and follies; but one overlooks, the critic adds, the fact that the exact as well as rational explanations each character gives of its emotions, cause the characters to appear less truthful. Stendhal's characters are on the contrary real, in spite of the fact that he followed Racine's method; his oratory is diametrically opposed to that of Racine. Nobody understood better than our author the working of the soul's mechanism; when one idea appears it is like a wheel which sets in motion other wheels, and soon we see the soul active with all its faculties, sentiments and passions. Starting with one idea, Stendhal evolves from it a whole group of ideas, interlacing and unravelling them at will, and there is nothing more delicate, more penetrating or surprising than this continual analysis of the operations of the brain in order to reveal their hidden recesses. He imagines a soul endowed with certain sentiments and fixed passions, throws it into a series of events and watches how it will act in given circumstances; he does not arrive at truth by way of observation, but he often discovers it by dint of reasoning.

Stendhal is frequently compared with Balzac though a wide gap separates them. The latter is serious in the delineation of character, for his work is founded upon a careful and conscientious observation of human nature; he often gives a detailed account of the whole human economy and its effect on its surroundings, while Stendhal remains in his psychological laboratory analyzing ideas, studying only the operations of the brain, and noting every variation. He writes not to analyze man and nature and to show how they act upon each other, but for the purpose of bringing into play his theories of love and the formation of ideas. Take a character from one of Stendhal's novels and you find it a purely intellectual, emotional machine ingeniously constucted; while in Balzac the characters are people of flesh and bone, properly attired and breathing naturally the air in which they live. Where is the most finished work, where is life? The answer is evident. How is it that Stendhal's characters are so quickly effaced from memory? Unquestionably because they are rather intellectual speculations than life-like creations. It is strange that Balzac, so impetuous and turbulent, elucidates his charac-

ters and gives them the breath of life, whereas Stendhal, so calm and serene, only succeeds in perplexing his to the point of making them mere cerebral phenomena without real life. The characteristic of Stendhal's talent is the extraordinary capacity of unearthing truth by his acute psychological sense; he does not depict nature with sincerity, nor does he describe faithfully what he has seen; he subjects the world to his theories and pictures it according to his own ideas of social life. In spite of all this neglect of reality, he discovers by sheer speculation bold truths which he was the first to incorporate into the novel.

Stendhal is the connecting link between the novel of to-day and that of the eighteenth century. To-day Victor Hugo is thought to have lead the movement called Romanticism, but it remains a fact that he found that movement well-grounded when he began to write. With his powerful rhetoric he appropriated it, thus compelling the original Romanticists to leave the Romantic school if they did not wish to be eclipsed by his genius. Stendhal who was Hugo's senior by twenty years, clung to the eighteenth century style, the clearness and vivacity of which were soon clouded in a sea of epithets that turned the immortal Greeks and Romans into knights of the Middle Ages. The exaggeration in feeling and character, the sensitiveness and madness displayed by the Romantic school digusted him. In "Le rouge et le noir" he presents the characters free from all adornment of rhetoric, apart from literary and social conventionalities; "La chartreuse de Parme" is the first French novel which is faithful to the surroundings in which its plot is laid.

Stendhal's novels are all defective as regards their style and composition; the former is rugged and even barbarous, and the latter is confused and hazy. He writes without method or system, recording his thoughts just as they occur to him, without sifting or grouping them. His composition is a jumble of words and phrases, often without the least coherence or relation to one another. It seems inconceivable that this eminent logician and psychologist should have been unable to write a clear style, and yet the fact remains beyond dispute.

ALEX. W. HERDLER.

Princeton University.

GERMAN LITERATURE.

Jahresberichte für neuere deutsche Litteraturgeschichte. Herausgegeben von J. ELIAS, M. HERRMANN, S. SZALMATÓLSKI. Erster Band (1890). Stuttgart: J. G. Göschen. 1892, 8vo pp, 196.

THE general scope of the new 'Jahresberichte' is probably known by this time to many readers of the NOTES, but a word upon the subject may not be inappropriate. Each volume is intended to report upon the literary output of one year in the field of modern German literature. Besides the three general editors there are thirty-three collaborators, in the list of whom are to be found many of the best names in Germany. The form selected is a large solid page (8¾ in. by 5⅜ in.), with type similar to that used in these columns. Attention is confined strictly to publications of a scientific character. Owing to the large number of hands concerned, there is a lack of uniformity in style and perspective, but this does not seriously interfere with the value of the work, On the whole there is a commendable freedom from clannishness and acrid polemic.

The first volume, for 1890, contains one hundred and sixty-six pages and reviews a myriad of publications in many different specialties. We have first an "Allgemeiner Teil," which is devided into nine sections. In the first Max Herrmann, of Berlin, deals with the history of literature from the methodological point of view. Production in this field has been rather active of late and will now, no doubt, be still further stimulated by the death of Taine. Herrmann gives his attention chiefly to Wolff's 'Wesen wissenschaftlicher Litteraturbetrachtung,' Pniower's 'Neue Litteraturgeschichte,' Groth's 'Kulturgeschichte und Litteraturgeschichte' and Wetz's 'Shakespeare vom Standpunkte der vergleichenden Litteraturgeschichte.' In none of these does Herrmann find an important advance toward a normative science of literary history, and he evidently has but little faith in the possibility of such a science. In the second section Schönbach, of Graz, writes of the history of German philology, reviewing the Grimm brothers' correspondence with Benecke, as lately published by W. Müller, the eighth

volume of J. Grimm's 'Kleinere Schriften,' and several minor publications relating to lexicography. German philology for the O. H. G. and M. H. G. periods is not included in the purview of the 'Jahresberichte.' In the third section R. M. Werner, of Lemberg, deals with poetry and its history. Production in this field consisted largely in detailed expositions of the aesthetic views of particular writers; for example, the aesthetics of Gottsched, by Seuffert, of Kant, by Falkenheim, of Schiller, by Zimmermann, of Grillparzer, by Reich, and of Vischer, by Lang. Here come in also a page upon von Berger's 'Dramaturgische Vorträge,' and a somewhat extended account of Werner's own book 'Lyrik und Lyriker,' which is characterized as a physiology of lyric poetry. All told, the publications on general aesthetics, style, literary theory and kindred topics, which are treated in this section, reach the surprising total of one hundred and forty-four numbers.

After this follow sections upon Schrift- und Buchwesen, upon Kulturgeschichte (one hundred and twenty-four numbers), upon the history of education (ninety-four numbers) and school literature (ninety numbers). Two sections, one by Schröder, upon the history of the standard language ("Geschichte der deutschen Schriftsprache"), and one by Heusler upon metre, had to be postponed, but are promised for the second volume.

The second part is entitled: "From the middle of the fifteenth to the beginning of the seventeenth century." Here we have first a section dealing with general treatises and essays, and then sections upon lyric poetry, epic poetry (which of course includes everything of an imaginative character that takes the narrative form), drama, didactic literature, Luther, literature of the Reformation, and humanists and Neo-Latin writers. The third part brings us down to the middle of the eighteenth century, the sections being much the same as before, save that there is no Luther for this period. On the whole, one is surprised to discover what a large amount of attention is being given to the comparatively jejune period that immediately precedes the classical renaissance. In part four Röthe, of Göttingen, reviews one hundred and twenty-three numbers under the general heading "Allgemeines des 18. und 19. Jahrhunderts." Then we have a report by Werner on lyric poetry, by Walzel on epic poetry, by von Weilen on the drama, and by Kühnemann on didactic literature. After this come subsections on each of the great classical writers, that upon Goethe covering thirty pages and being subdivided into "Allgemeines, Leben, Lyrik, Epos, Drama and Didaktik." Last of all come sections on the Romanticists and Young Germany.

It thus appears that the 'Jahresberichte' will constitute a valuable addition to the encyclopaedic resources of the specialist in modern German. If we were to offer any criticism of the enterprise as a whole, it would be that too large a scale has been chosen. We do not press this opinion strenuously, since the matter was of course carefully considered by the editors. It seems to us, however, that greater conciseness would have been an improvement. In so comprehensive a work the criticism and exposition cannot possibly possess a very great independent value—for that the limits are too small. The chief usefulness of the 'Jahresberichte,' aside from its value hereafter as an annual index to the progress of literary science, will be to keep the specialist informed with regard to books appearing in his line. Now for his purposes it is far more important that each volume appear within a few months from the close of the year with which it deals, and be complete when it does appear, than it is that he get long notices of the works that interest him. In this case the volume for 1890 appears at the end of 1892, with the two important subjects of metre and history of the German language omitted, because the editors had not been able to complete their work. The editors, to be sure, express the hope that the succeeding volumes may appear more promptly, but we fear this hope will not be realized without some reduction of scale or some further subdivision of labor. Was it really necessary to devote thirty large octavo pages to the Goethe literature of 1890? The production in this field is, as every reader of the *Goethe-Jahrbuch* knows, enormous; but much of it is *Kleinkrämerei* of which a mere mention would suffice.

But, as before remarked, we do not press this criticism. Upon the whole the 'Jahresberichte' is to be greeted as an admirable undertaking. The founding of it, and the delimitation of its field so as to exclude Old and Middle German, are a striking evidence of the growing interest, taken in Germany, in the scientific study of modern literature.

CALVIN THOMAS.

University of Michigan.

FRENCH LANGUAGE.

1. *Lehrbuch der französischen Sprache* auf Grundlage der Anschauung. Von Dr. PH. ROSSMANN und Dr. F. SCHMIDT. Bielefeld und Leipzig: Verlag von Velhagen & Klasing. 1892. vii, 262 pp.

2. *Materials for French Composition.* By C. H. GRANDGENT. Part v. Boston: D. C. Heath & Co. 1892. 18 pp.

3. *A Primary French Translation Book.* By W. S. LYON, M.A., and G. DE H. LARPENT, M.A. Boston: D. C. Heath & Co. 1892. 215 pp.

4. *The French Verb.* A new, clear and easy method for the study of the French verb. By Prof. M. SCHÈLE DE VERE, Ph.D., LL.D. New York: William R. Jenkins. 1891. 201 pp.

THE plan of the 'Lehrbuch der französischen Sprache' presents nothing new to teachers in this country; it follows the natural method, and resembles very closely the arrangement of Worman's text-books. The natural method (*Anschauungsunterricht*) has been tried in Germany in some schools and, according to the reports, with good results. The conditions of instruction in Germany and the United States are too diverse to allow any inferences that might contribute to settle a much ventilated question. As regards our own institutions, I hope that we are done with our educational campaign, and all the method champions are still alive. What benefit we may have derived from it will, I trust, be fully absorbed. But, after all, the greatest gain accruing to us from method-discussions seems to be the discovery, that generalizations will advance us but little further, and that, in this elementary work at least, a fair amount of adaptability on the part of the teacher to the tastes and capacities of his pupils, and to the *couleur locale* of his surroundings, goes a good way to insure his success as a pedagogue. Preconceived methods may succeed in some cases, in others they will prove dead failures.

Considering the great activity of publishers and editors in the line of modern languages, it is a strange fact that teachers have been at a loss for a suitable book for French composition. Mr. Grandgent's meritorious undertaking really fills a conspicuous gap in our list of text-books. Though these little pamphlets are especially adapted to high school work, many of our college teachers will be glad to avail themselves of so excellent aids in composition. Five of these booklets have appeared thus far: nos. 4 and 5 have Super's Reader as point of departure, and can be used during the first year in connection with this reader. The other three, based respectively on Halévy's 'Abbé Constantin,' Ventura's 'Peppino,' and Daudet's 'Siège de Berlin' are somewhat more difficult and can be used with profit in a second year class.

The translation book of Lyon and Larpent is a combination of an elementary reader and a composition book. The latter half of the easy reading material is arranged for retranslation into French. A complete glossary, "preparations" for a number of pieces, and very copious notes give all the help that the pupil could wish and, we are afraid, more than most teachers would desire. This book, too, is better adapted to high schools than to our college work; we still lack in French a good collection of composition materials like those of Harris and von Jagemann in German.

Prof. Schèle de Vere's 'French Verb' is, to quote from the author's preface, "a concise, but convenient handbook for the younger learner as well as for the advanced student . . . . . For this purpose the highest and most recent authorities have been consulted." The latter statement certainly does not include the only etymology that occurs in the book (*oui*= p. p. of *ouir*!). The title of the book fails clearly to indicate its scope. Besides the for-

mation of the regular and the irregular verbs, the author treats of the use of the tenses and moods, the redundant *ne*, the sequence of tenses, agreement of verb and subject, verbal complement and its position, government of verbs, and verbal idioms, arranged alphabetically—all sections filled with valuable information and interspersed with pertinent notes. The chapter on the redundant *ne* is the only one that is unsatisfactory; it requires a thorough revision.—The scope of the work excludes it from the class room; it is too complete for our limited courses. As a reference book, however, it will be welcomed by teachers, and may be put into the hands of advanced students.

Besides a number of typographical errors, I have noticed the following mistakes: p. 66. Vous êtes bénie entre toutes les femmes (not bénite, cf. Luke i, 42).—P. 101. Je les ai vus frapper deux fois, I saw them strike twice (not struck!).—P. 106. The note on—*ions* is altogether unintelligible!—P. 126. "J'ai emprunté ce livre de mon camarade" is hardly a well-chosen illustration of the rule given.—P. 129. Toucher du piano: but cf. p. 153.

H. SCHMIDT-WARTENBERG.

University of Mississippi.

GERMAN LITERATURE.

The Saga of Walther of Aquitaine by MARION DEXTER LEARNED, PH.D. Published by the Modern Language Association of America. Baltimore: 1892, pp. vi, 208.

OF the two hundred and eight pages of this monograph, one hundred and thirty are taken up with the 'Versions of the Saga,' sixty-five with the 'Origin and Development of the Walther Saga'; a bibliography, an index and a list of Errata fill the remaining pages.

The author's aim may be gathered from the preface:

"The present edition of the Walther Saga is the first attempt to offer in complete form all the surviving episodes of the Saga. The point of view and method of treatment are historical from first to last. The texts of the versions have been arranged in chronological order so as to present the Saga in its transmitted form. The aim of the treatment is to set forth the historical elements and setting of the Saga, and thus rescue it from vague, mythical interpretations. If order is ever to be brought out of chaos in the interpretation of Saga and Myth, it must be done by keeping in view the historical background, and by close adherence to the historical method. Indeed, both Myth and Saga express in some form actual events,—the one in the realm of natural phenomena, the other in that of historical occurrences."

This would seem to be sound doctrine. And still it is this very distinction between Myth and Saga that constitutes the moot point. So lines 1180-81 of the Waltharius,

> Ad cuius caput illa sedens solito vigilavit,
> Et dormitantes cantu patefecit ocellos,

may, according to our interpretation of the character of Hildegunde as mythical or historical, be considered as affording or not affording a parallel to the never-ending battle between Hagen and Hetel in the Hildesaga. Symonds ('Grundriss' ii, 58) finds, in fact, numerous parallels between the two Sagas:

1. Hildegunde's flight with the treasures.
2. Hildegunde: Hilde.
3. Former *blutsbrüderschaft* of the opponents.
4. Hagen: Hagen.
5. Walther's song (Polish Version): Hôrant.
6. Two days' Battle: Endless combat.
7. Waltharius 1180-81: Hilde's resurrection of the dead warriors.

However, in as much as several of these supposed parallels receive their specific coloring only through being, as parallels, regarded as open to a mythical interpretation, the author's plea for a consideration, first of all, of "the historical background" seems warranted. The Walthersaga, with its many indisputably historical characters, seems preëminently suited for such a treatment.

Examining the texts (nineteen in all), which furnish a complete apparatus, we find them, in general, accurately printed. The Latin texts seem, however, to have had somewhat the better of it in the final revision. Taking the M. H. G. portions for example, we find the following slips: p. 62 (Walther und Hildegunde) 2, 1, *fleüche* for *flüeche*; 3, 6, *getrosten* for *getroesten*; p. 65 (Graz Fragment) 1, 2, *din din lip* for *dir din lip*; p. 66, 1, 1, *swen* for *swenn*; 66, 1, 2, *er lip* for *ir lip*; 66, 2, 2, *nummer* for *nimmer*.

In the case of the Boguphali Chronicon (xiv), Heinzel's emendations, most of them correct on the face of it, ought perhaps to have been received into the text, or at least to have been recorded in the footnotes. In regard to numbers xv, xvi and xvii (the Polish Versions of the Saga), it might also be a question whether in the case of a hand- and reference-book, such as we trust Dr. Learned's treatise will become, it would not have been wise to add some such translation as Heinzel gives. The attempt "to offer in complete form all the surviving episodes of the Saga" gives, to be sure, Dr. Learned's work a value entirely distinct from that attaching to Heinzel's, but practical use should not be forgotten, and the lack of a translation is not entirely compensated for by the Analysis on p. 131, seq.

These analyses of the various forms of the Saga, given in parallel columns, one for every separate monument, and with a separate number for each distinct episode, we conceive to be one of the most valuable features of the book. The size of the page did not allow the exhibition of all the eighteen forms side by side, but even in its present shape, it far surpasses anything of the kind attempted before. It is evident, at first blush, that such a parallel view is very helpful for reaching unprejudiced historico-critical results.

Under 'Historical elements,' pp. 157-165, we find treated, Ermanric, Theoderic, Attila, Erca, Gibica and Gundicarius. Hagen is assigned a place under "Legendary Elements" (pp. 166-175), the author not venturing a definite opinion as to Heinzel's identification of Hagen with Aetius. After pointing out some new parallels between Hagen and Aigyna, "a noble Saxon," the author goes on to make the following statement:

"In the case of unmistakable historical characters like Ermanric, Theoderic, and Attila, whose deeds belong to the political history of the world, and have come down in written record, it is not difficult to follow the thread of history through mazes of myth and saga. But in the case of characters whose deeds have appeared in history either in desultory jottings, or where recorded more in detail, appear under names different from those handed down by legendary tradition, historical identification is peculiarly difficult, and is long in finding general acceptance."

This seems to us the only view possible; it is by far sounder at any rate than that represented by Symonds, who, in rather arbitrary fashion, characterizes the historical method ('Grundriss' ii, 52) as

"der flache Euherismus, der auch den Hildemythus zu einem interesselosen Abklatsch historischer Zwistigkeiten herabwürdigen möchte."

One would, however, look for the danger in the other direction: myth, not history, is the more elastic, the more yielding to subjective generalization. This is well brought out by Dr. Learned in his treatment of the "Mythical Interpretation of Walther," pp. 188-189.

The bibliography (pp. 197-201) will prove of great value to future students of the subject. It seems quite exhaustive. Possibly one might have looked for a reference to Heinzel, "Ueber die ostgothische Heldensaga," *Wiener Sitzungsberichte* cxix, if only for the treatment there given to Ermanric and Theoderic.

The author seems to us to have accomplished his purpose as set forth in the Preface. He has given us a work of permanent value.

B. J. Vos.

University of Chicago.

CORRESPONDENCE.

CHANSON DE ROLAND.

To the Editors of Mod. Lang. Notes.

Sirs:—Apropos of the recent appearance of an American photographic reproduction of the third edition of Gaston Paris's 'Extraits de la Chanson de Roland,' in Ginn's "International Modern Language Series," will you allow me to add a few points to the comments of Professor Sheldon in your issue for March, 1892, and to Mr. Richardson's article in the number for May, 1892?

The author's intention was to use as illustrations, in his "observations grammaticales," only such words as occur in the text and may be found explained in the vocabulary. In several instances, however, outside words have unwarrantably crept in, and the student, being presumably unacquainted with their etymology, is unable in these cases to apply the phonetic rules. Examples in point are *achater*, *coveitier*, §38.

In §124 *blidalt*, *hanste*, *orgueil*, *bloi*, *brisier* are given as "mots allemands," but this fact is questioned in the glossary. *Estorn* is *estorm* in the glossary, and *guarnir* does not occur in the extracts.

In §13 the development of the diphthong *ei* from *ē*, *i*, is stated. In §55 we are told that *ign* and *ing* (final) are the orthographic devices to represent the *ñ*. We should then, in §13, expect to find *ceiignent* for *ceignent*, and in §55 *deiignier* for *deignier*. But in paragraph 32, lines 10 and 11, we find "*ñ* est écrite *gn* ou *ng*."

In §28 we learn that "*óu* provient d'*ō*, *ŭ* plus *u*." But this does not sufficiently explain the development of *dous*, one of the examples given, from DUOS.

§45, ll. 5, 6, 7, should read: "de *d* médial isolé ou suivi d'*r*, *l* (*siedent*, *vidrent*, *Rodlant*; de *t* médial isolé (*vide*, *muder*) ou suivi d'*r*, *l*," etc. In l. 16 of this same paragraph read "proclitiques" for "enclitiques."

In §§81 and 85 the tense corresponding to the "plus-que-parfait latin" is termed the "parfait du subjonctif"; in §82 it is called "*l'imparfait* du subj."

On page 58, line 2, it might spare the student some little trouble if, after "on a déjà vu plus haut," the reference to §3 were inserted.

In §84, line 4, "*du futur*" should be "de *l'infinitif*."

In §88, line 7, *addition* would be a more precise term than *intercalation*.

In §91, lines 1 and 2 we find "Les verbes dont l'infinitif se termine . . . . . en *t*, *d*" where the *stem*- ending of the Romance word is referred to; and it is only the type used which distinguishes them from the Latin infinitive endings just preceding. In line 13 *brochier* is cited under examples derived from infinitives in *-care* and *-gare*, while in the glossary no etymology is offered. And *marchier* in line 14 does not appear in the extracts.

In §32, line 4, read *douze* for *dix*.
" 40, last line, read 56, 57 for 55, 56.
" 47, line preceding the last, read §56 for §55.
" 47, last line, read š and ž for s and z.
" 48, " " " 58 for 68.
" 56, line 11, " 47 " 49.
In §72, last line, the references should include §135.
" 80, last line, read 45 for 46.
" 97, lines 9 and 10, (ploüt) (toüt) and (geüt) should read (ploüṭ) (toüṭ) and (geüṭ).
" 97, last line, we are referred to the glossary for *ofrir* which is not given therein.
" 98, line 1, read (*chedeit*) for (*chedeit*).

On page 45, line 11, read 198 for 199; line 16, read 782 for 781; and line 19, read *celeste* for *del ciel*.

Page 46, §106, line 5, read 102 for 100.
" 46, 106, " 11, " 92 " 93.
" 47, line 7, read *luin* for *l'en*.
" 48, " 11, " 755 " 735.

In §113, line 7, read 367 for 327; and line 10, read jorn for jor.

Page 50, line 3, read 497 for 498.

In §115, line 4, it would be more consistent with the text to write *aṭ* instead of *a*.

In §132, line 8, read *o-üssons* for *o-süsons*.
" 133, " 13, reference to verse 144 should be omitted, no hiatus occuring there.

Page 59, line 7, read 338 for 238, and 457 for 657.

In §138, line 2, read 58 for 56, and 19 for 17; and line 4, read 58 for 56.

On page 78, note 34, read 112 for 111.

In verse 198 read *voz* for *vos*.

Page 87, note 56, read page xx, l. 4, for p. 25.
" 99, " 89, " §133 for 132.

In verse 645 we find *jut*, while in §97 the form *jout* is given as normal.

In note 122, line 4, read 26 for 25.
" " 126, read 85 for 84.
" verse 798, read tendraṭ for tendrat.

Page 118, col. 1, line 13, read 548 for 547.
" 119, under *aler*, line 3, omit the reference to verse 2.

Page 139, col. 2, under *ja*, the references according to the meanings given are generally misplaced. In line 1, omit 51, 56, and 79, and insert 310 and 374.
In line 2, omit 310, 374, and 716.
" " 3, insert 716 and omit 127.
" " 4, omit 403 and insert 156 and 162.
" " 5, " 156 and 162, and insert 127.

Page 148, col. 2, under *penitence* it would be more consistent in giving the etymology

(paenitentia) to follow the orthography used in connection with *peine* and *pener* just above, spelling with *oe* instead of *ae*.

LAURA DE LAGUNA.
Leland Stanford Junior Univ.

BRIEF MENTION.

Wilmanns' 'Deutsche Grammatik, Gotisch, Alt-, Mittel- und Neuhochdeutsch' was announced by its publisher (Trübner, Strassburg) several months ago. According to this prospectus the work was to consist of four parts: 1. Phonology. 2. Word-formation. 3. Inflection. 4. Syntax. A fifth, History of the German language, was held out as a possibility. Each of the four parts was to contain from three hundred and twenty to four hundred pages, the price per part to be from M. 6.00—M. 7.50. The first two fascicles of the Phonology have now appeared, and the remaining two or three are promised in monthly installments. The general purpose of the work is set forth by its publisher as follows:

"Der Zweck des jetzigen grösseren Werkes ist, die Entwickelung der Sprache durch das Gotische, Alt-und Mittelhochdeutsche zu verfolgen und darzulegen, also die germanischen Sprachen zusammenfassend zu behandeln, deren Kenntnis in Deutschland besonders gepflegt und namentlich bei den Lehrern unserer höheren Unterrichtsanstalten vorausgesetzt wird."

Howsoever these limitations, as thus set, may be regarded from a scientific point of view, it cannot be doubted that the author is especially well qualified to make such a work valuable. His 'Deutsche Schulgrammatik' has been used to some extent even in our colleges; the 'Orthographie in den Schulen Deutschlands' should be in the hands of every student of Modern German; the author's work in the older periods of the language, with its thorough appreciation of the subtleties of syntax and style, is a sufficient guarantee that the Syntax will be something more than a restatement of old material. It would be manifestly unjust to criticise the fascicles that have appeared, before at least the first part is complete. We therefore reserve a fuller review for a later issue.

PERSONAL.

Dr. Henry Alfred Todd has been appointed Professor of Romance Philology in Columbia College, New York.

The University of Oxford has appointed Dr. Karl Lentzner an Oxford University Extension Lecturer. Dr. Lentzner's field is Modern European Literature, especially German and Spanish. He is well-known by scholars in England and Scotland through his numerous works in English, treating chiefly of Modern European languages and literatures.

Dr. John E. Matzke, Associate in Romance Languages at the Johns Hopkins University, has been appointed Professor of Romance Languages in the Leland Stanford Jr. University at Palo Alto, California. He will leave his present position during the month of June. Members of the Modern Language Association are requested to remit their dues hereafter to Dr. M. D. Learned, Acting Treasurer, Johns Hopkins University, Baltimore, Md.

Dr. Otto Jespersen, several of whose writings have been reviewed in this journal, was recently appointed to the chair of English at the University of Copenhagen, to succeed Prof. George Stephens, who resigned last fall.

Prof. H. Schmidt-Wartenberg (cf. MOD. LANG. NOTES Vol. vi, p. 222) has been appointed Instructor in German at the University of Chicago.

Prof. John R. Wightman (cf. MOD. LANG. NOTES Vol. vi, p. 222) has been called to the Chair of Romance Languages in Oberlin College, Ohio.

Mr. W. Stuart Symington, Jr. (cf. MOD. LANG. NOTES, Vol. vi, p. 222) has been appointed Instructor in Romance Languages at Leland Stanford Junior University, Palo Alto, Cal.

MODERN LANGUAGE NOTES.

Baltimore, November, 1893.

PHONETICS AND "REFORM-METHOD."

II.

THE comparatively small number of French members, or such members as live in France, may appear strange to one who has not lived long enough in this country to know how conservative[1] Frenchmen generally are in spite of political revolutions and frequent changes of government until lately. This conservatism has extended to all matters relative to higher education and instruction, especially the study of the classics. But it impresses me much less than the sad fact that our international association has hitherto won so few active friends (there are only ten American members among four hundred and fifty-eight in January, 1893) in the United States. This fact, which I merely state here without trying to explain it now,[2] surprises me so much the more, as the science of phonetics has been held in high esteem in progressive America from the beginning, which was not much later than in any country of Europe. Mr. Paul Passy himself says in the very first number of the "Phonetic Teacher" (May, 1886) that, in his first endeavors at teaching a language phonetically, he was inspired by "a series of experiments made chiefly in America." Be that as it may. Being a reformer by practice and inclination, and a member of the council of the "Phonetic Teachers' Association," I esteem it a pleasant duty to invite all American neophilologists to join our society, and thus further the cause of reform for instruction in modern languages in school, college, and university. With this end in view I would call the attention of my colleagues to the following articles of our statutes:

Article premier.—Le but que poursuit l'Association est le développement des études de langues vivantes. . . Le principal moyen qu'elle emploie pour atteindre le but qu'elle se propose est le perfectionnement des méthodes d'enseignement des langues.

Article 4.—. . . . La cotisation annuelle est de 5 francs pour les membres actifs et de 3 francs pour les adhérents. Elle est due au premier janvier. En versant dix cotisations on devient membre à vie.

Article 7.—L'Association est administrée par un Conseil de 20 membres élus par l'Assemblée générale. Les membres du Conseil doivent tous être membres actifs ou honoraires. Le Conseil se compose d'un président, de deux vice-présidents, d'un secrétaire, d'un trésorier, et de 15 administrateurs.

Whoever may wish to become a member of the "Phonetic Teachers' Association," and receive the monthly numbers of its publication issued regularly through the whole year, is asked to send either $1.05 or 65 cents, the subscriptions respectively of active or adherent members, to the undersigned, Johns Hopkins University, Baltimore, Md. I will present the name, and forward the quota and address to the editor and treasurer, Mr. Paul Passy, and the subscriber will thus get, in a few weeks, the current and all the preceding numbers of the eighth volume of the *Maître Phonétique*.

1. The reason of this sort of conservatism in France, to be looked for in the origin and historical development of its national civilisation, is very obvious, and need not be dwelt on here. Cf. for example, Raoul Frary, 'La Question du latin'; Jules Simon, 'La Réforme de l'enseignement secondaire'; Michel Bréal, 'Quelques mots sur l'Instruction publique en France.'

2. I shall probably be able to explain it later, and shall then be better prepared to do so in making an ample report of the state and progress of the study of modern languages, and the method of teaching them in the United States, in connection with several articles I intend to write for a German newspaper or review upon American colleges and universities, upon lectures, lessons, and examinations, upon the university movement, upon the representative men of the modern language movement, and similar questions concerning education and instruction in this country.

2. 'Les Sons du français' is a standard work which, I do not doubt, is well known and appreciated also in this country, and of which I have already given a full account in a review of the first and second edition (1887 and 1889) for the *Zeitschrift für französische sprache und litteratur* x.[2] (1888), pp. 20-26, and for the *Maître Phonétique* v. (1890), February, pp. 22-25. The new edition (1892) contains a great many valuable additions and improvements in details, owing to the author's own observations and investigations, which he has continued and tried to complete in the meantime, and the result of which has been published (up to

the year 1890 and 1891) in a larger and more comprehensive treatise, his doctor's dissertation.[3] The work, moreover, was bettered by the suggestions of the author's brother and friends, last but not least, by the results of the highly interesting experiments made by Abbé Rousselot during his lectures in the "Université Catholique" at Paris, which results were published by this eminent scholar in a book that marks an epoch in the history of French phonetics as well as dialectology: 'Les Modifications phonétiques du langage étudiées dans le patois d'une famille de Cellefrouin (Charente),' Paris, Welter, 1891.[4]

The first edition of Paul Passy's 'Les Sons du français' was only a very short outline of the French phonetic system, destined for such members of the "Société de réforme orthographique" as, having no scientific knowledge of phonetics, were quite unaware of the great difficulties inherent in a radical change of common spelling. But the author soon perceived that his book might be still more useful in another direction, and that it was hailed with enthusiasm, and used with much profit by philologists and teachers principally abroad. He has, therefore, thought it advisable to change gradually its main objects, and to modify and enlarge its contents accordingly. He says in the preface of the third edition:

"D'une part, les jeunes philologues comprennent, de plus en plus, que l'étude des sons du langage est un préliminaire indispensable de la phonétique historique, à laquelle elle rend les mêmes services que la géographie à l'histoire. Et comme il est bon de travailler d'abord sur les matériaux qu'on a sous la main, ils s'occupent de plus en plus des sons du français vivant. D'autre part, les professeurs de langues vivantes commencent à comprendre les avantages énormes qu'eux et leurs élèves peuvent retirer de la connaissance de la phonétique et de l'emploi de la transcription. Eux aussi se mettent à étudier les sons de notre langue. En particulier, un grand nombre de professeurs de français à l'étranger entreprennent cette étude, soit pour corriger leur prononciation si elle est défectueuse, soit pour être en état de corriger celle de leurs élèves. Les instituteurs qui enseignent la lecture, les maîtres des sourds-muets et des bègues, les professeurs de chant, les sténographes s'aperçoivent aussi de plus en plus des services que peut leur rendre la phonétique. Le public auquel je m'adresse maintenant n'est donc plus celui que j'avais en vue en 1887. . . . ."

P. Passy still calls his book "un travail de vulgarisation, fait d'après une méthode scientifique." This is, I think, put too modestly, and by no means true any more. Scholars, linguists and phonetists, will undoubtedly find in it abundant sagacious and suggestive remarks and, almost everywhere, traces of independent and intelligent research which deserve their close attention and careful consideration. But, at the same time, it has all the advantages in common with a good specimen of such popular scientific books. It is exceedingly well written; indeed, it is much easier reading than his purely scientific work, 'Étude sur les Changements phonétiques,' and can be recommended to all beginners, particularly to those teachers of French who have "never cared for phonetics," but who are obliged to look rather late for *some* information about a subject they have despised so long without knowing it. I am sure such workers will get *much* information, and much pleasure besides, by reading Passy's book.

3. A very desirable and long-expected continuation of 'Les Sons du français' is the joint work of Paul Passy and his German friend, Franz Beyer, the best connoisseur of French phonetics in Germany, the distinguished author of 'Das lautsystem des neufranzösischen' (Cöthen, 1887) and 'Französische phonetik' (Cöthen, 1888).

The 'Primer of Spoken French' ('Elementarbuch des gesprochenen französisch') contains: 1. forty-two texts, most of them well-chosen, prose and poetry, in phonetic spelling, pp. 1–74; 2. a grammar of spoken French, pp. 79–169, based upon those texts; 3. a glossary, pp. 173–218, composed of all the words and forms to be found in the reading-book. The same forty-two texts are printed in common

3. Cf. my note in the *Zeitschrift fur frans. spr. u. litt.*, xiv. 2 (1892), pp. 56-66: Paul Passy, 'Etude sur les Changements phonétiques et leurs caractères généraux. Thèse pour le doctorat, présentée à la Faculté des lettres de Paris,' Firmin-Didot, 1890, Paris, and 'Corrections et additions . . . Supplément au *Maitre Phonétique*,' July, 1891, pp. 93-100.

4 Cf. my account of the first part, 'Analyse physiologique des sons de mon patois—Leurs modifications inconscientes—Mesure du travail qu'en exige la production' in the *Phonetische Studien* v., heft 3 (1892), pp. 348-349.

spelling in the 'Ergänzungsheft,' where Beyer has furnished the student with a thorough and valuable commentary upon their phonetic transcription, that is, upon such general features and particular cases as seem to demand a discussion or explanation. The first book is a rather close imitation of Henry Sweet's well-known and highly esteemed 'Elementarbuch des gesprochenen englisch,' but certainly does not lose anything of its value by this fact, which, of course, has been frankly acknowledged by the authors.

Unquestionably the most important and most original part is the *grammar* of spoken French, comprising phonology, inflexion, and syntax. I consider it an excellent specimen of elementary grammar of a living cultivated speech (*kultursprache*), short and concise, and still, in regard to its purpose, sufficiently complete, since it treats nearly all the principal and most noteworthy linguistic facts in a scientific spirit, in a systematic and logical order. It is the only work of its kind existing in the whole field of Romance philology, unrivalled, or, at any rate, by far superior to other and earlier essays and endeavors in the same line, with similar tendencies. There is no doubt the authors have known, and profited by, the very remarkable books and treatises of their predecessors, if they really may be denominated such, *Koschwitz*, *Clédat*, *Jespersen*, and *Rolin*:

'Neufranzösische formenlehre nach ihrem lautbestande' by E. Koschwitz (Oppeln-Leipzig, Franck (Maske), 1888); 'Précis d'orthographe et de grammaire phonétiques pour l'enseignement du français à l'étranger' by L. Clédat (Paris, G. Masson, 1890); 'Det vigtigste af talesprogets grammatik,' pp. 138–145 in the 'Fransk laesebog efter lydskriftmetoden' by Otto Jespersen (København, Larsen, 1889; second edition with another title 'Fransk begynderbog,' 1892); "Essai de grammaire phonétique" by Gustave Rolin, in *Phonetische Studien*, iv, heft 3, pp. 307–334 and v, heft 1, pp. 33–46 (1891).

However, a mere glance at these books, and a rapid comparison of their methods will suffice to convince the reader that both the German philologist and Mr. Clédat pursue quite different aims, and have been too strongly influenced by literary prejudices and individual views that have nothing to do with, or are opposed to, an objective study of living speech as it really is, and not as it should be. On the other hand, he will perceive that the essay of the Danish scholar, however instructive and full of suggestions it may have been to Beyer and Passy, is but a short survey consisting of few pages, and treating only of the most frequent phenomena of declension and conjugation. Rolin's treatise comes, perhaps, nearest to the grammatical part of the 'Elementarbuch'; it certainly has some good parts, but is rather fragmentary and, in its different treatments, not worked with equal care and caution as far as the grammar proper (iv, pp. 327–334 and v, pp. 33–46) is concerned.

I, myself, have been preparing for several years a scientific grammar of spoken French. Two years ago, I spent a whole summer at Paris, in order to gather some new materials and correct and complete a series of observations made on previous occasions. But I, afterward, preferred to give up my plan of publishing such a work, when I heard that Passy and Beyer, two phonetists of high standing, indeed the very best specialists in their department in France and Germany, had joined forces, and were about to finish their 'Primer of spoken French.' I believe I was right in relinquishing my plan at that time, and if I should ever decide upon carrying it out in the future, I should have to examine and take into consideration every page, every line, every word of their admirable and praiseworthy book, which, in so many respects, has fully met, or even surpassed my expectations.

There is principally one point, and a very essential one, I think, in which the views of Passy and Beyer differ, or seem to differ, from my own. What do they understand by "spoken French"? The title of their 'Elementarbuch' is inexact and misleading; but a more correct and accurate one would perhaps have been, and was probably thought by the authors to be, too long. They apparently mean "Parisian colloquial (and popular) spoken French." I purposely add in parenthesis "and popular," but do not think that, in this case, "popular" is necessarily the same as "vulgar." There cannot be any mistake about the authors' real

opinion and intention, if one considers the general tenor, pronunciation, and style of the phonetic texts (prose and poetry) chosen by them for a base on which to construct their grammatical theories, and one notes also many significant passages in the preface, grammar, and commentary. 'Their intention, in this respect, is pretty distinctly marked even by the titles of the texts:

1. la klɑ̃:s—2. le kat pwɛ̃ kardino—3. ma ʃɑ̃:br—4. le flœ:r—5. lə patina:ʒ—6. nwɛl—7. la fwa:r—8. œ̃ bɔ̃ garsɔ̃—9. egare dɑ̃ la la fɔrɛ—10. lez-abɛ:j—11. yn mepri:z—12. le lɛtr—13. lwi:z e sɔ̃ lapɛ̃—14. lə kɔk e lərna:r—15. lə mɑ̃:ʒœ:r dɔ̃m—16. le faktœ:r ɛle—17. istwa:r də be:tɑ, kɔ̃:t bearnɛ—18. dy parɛ:j o mɛ:m—19. lə ljɛ:vrə dy gaskɔ̃—20. lə ʃarlatɑ̃—21. le kɔrnɛ:j e le pi:ʒɔ̃—22. l-ɑ̃:fɑ̃ prɔdig—23. ʒe:zy e l-avœgl—24. œ̃ pa:ri, kɔ̃:t bearnɛ—25. le ʃɑ̃:tœ:r də burnwa, kɔ̃:t frɑ̃kɔ̃twa—26.5 l-ɑ̃:fɑ̃ gɑ:te—27. le ʒu:r—28. la smɛn dy parɛsø—29. la ʃɑ̃:sɔ de bato—30. dvinɛt—31. lez-ɑ̃:fɑ̃ e l-wazo—32. le rim—33. la ptit irɔ̃:del—34. ɑ:n də brətaN—35. la dɔd d-ɔvɛrN—36. l-arb də nwɛl—37. ʃɑ̃:sɔ̃-d nwɛl—38. l-irɔ̃:dɛl—39. lə prizɔnje-d nɑ:t—40. a *f*val syr œ̃n-elefɑ̃—41. nɔtr-ɑ:n—42. l-ekɔl bɥisɔnjɛ:r.

To illustrate and clear up entirely the authors' stand-point in respect to the question of the standard of spoken French, I need quote only the following passages:

"Der an sein buchfranzösisch gewöhnte leser wird daher manches vermissen, wie das vielberufene imperfekt des konjunktivs, das historische perfekt u. a. m.; andererseits dürfte er aber auch einer ganzen reihe grammatischer, besonders lautlicher, ... erscheinungen gegenüberstehen, die ihm teilweise oder ganz neu sind, und die ihn veranlassen werden, sich über das wahre verhältnis wirklich gesprochener und 'rechtschriftlich' niedergeschriebener rede einmal volle klarheit zu verschaffen" (Preface, pp. vi–vii).

"Eine weitere form der vergangenheit ist das sogenannte historische perfekt (pɑ:se defini): ʒə fy . . , ʒ-y . . , ʒ-ale . . , ʒə dɔne . . , ʒə vɛ̃ . . Dasselbe ist aber in der umgangssprache der Nordfranzosen ausgestorben, gehört also nicht hierher. Es wird häufig in der schriftsprache gebraucht, ebenso in feierlicher rede oder erzählung; im alltäglichen leben nur von Südfranzosen" (Grammar §152, p. 155–156).

5 Nos. 26–41 are poems. The style they represent, is that of popular, burlesque, and juvenile poetry and, therefore, but for rhyme and rhythm, not unlike, or not at variance with, the language exhibited in the twenty-six prose pieces.

"Oder in scherzhafter nachahmung der südfranzösischen redeweise, wie im reim:
kɔmœ nu nuz-amyzamə
ʃe madamə kukʃina;
nu n-etjɔ̃ ni ɔmə ni famə,
nuz-etjɔ̃ tu:s ɔvɛrNa" (Foot-note, p. 156).

The existence of the *imparfait du subjonctif* is not even mentioned, or hinted at, in the grammar (cf. *möglichkeitsform*, for example, in §120, p. 139); and, I feel sure, there is not a single form of the *imparfait du subjonctif* or of the *passé défini* to be found in any one of the forty-two texts of the reading-book.

It is evident that what Beyer and Passy understand by "spoken French," is "Parisian and Northern colloquial (and popular) French," and differs a great deal from "spoken French," in the wider conception of the word, that is, the language more or less uniformly spoken by all educated Frenchmen, a sort of "High French" or "artificial standard French," which may be compared to the "High German" of Northern and Central Germany and the "artificial standard English" of the educated classes in the North of England, Scotland, Ireland, America, etc. This French, *in a fixed form*,[6] exists nowhere in reality, but is certainly practised outside of Paris, at least in the imagination of those who aspire to use it; it also differs somewhat from "Parisian and Northern spoken French," if we use this term in a general sense, without restricting it by the epithets "conversational," "colloquial," and "popular," and if we take for model of this kind of French the phonetic texts (prose and poetry) which we find in the second edition of Paul Passy's 'Le Français parlé.'[7] Here, indeed, we meet with nearly

6 Are, therefore, French, English, and German spoken according to the artificial standard a nonentity? Yes and no. Also Parisian French, London English, Hanover German, or whatever Sweet and his followers may regard as normal German, rests upon an abstraction, and cannot be supposed to exist, *in a fixed form*, anywhere, with any portion of the inhabitants of Paris, London, and Hanover.

7 Heilbronn, Henninger, second edition, 1889. The third edition (Leipzig, Reisland, 1892) is said, and seems to me, to be but a reprint of the second. The first (1886) may be said to have fairly represented the "artificial standard French," the spoken language common to all cultivated Frenchmen without regard to any particular town or province, but, nevertheless, based, in the same degree as the written (literary) language, on the popular dialect of Paris. Everybody knows there is much less difference between "artificial standard

all the various types of "Parisian and Northern spoken French," not only with the colloquial (and popular), but also the narrative, oratorical, poetical (that is, used in art-poetry) and other types.

In conformity with their theories derived from the forty-two texts, the authors of the 'Elementarbuch' look upon the *imparfait du subjonctif* and the *passé défini* as extinct or obsolete. This is true, if they mean the colloquial (and popular) language of Paris and Northern France. But a foreigner would fall into a great error, if he should extend their statement to "spoken French" in general, or even to "Parisian and Northern spoken French" without restriction. The *imparfait du subjonctif* and the *passé défini* may be considered to be *obsolete* in the speech of educated people in Paris, because they do not use these forms in ordinary conversation, in every day speech; but they cannot be said to be *extinct*. They are *still* alive in the language, the third person sing. and plur. more so than the first and second person, or rather they are *kept alive*, "artificially" kept alive by the influence of writing and literature. They are kept alive, I say, by this influence, which is continually going on and never ceases in a cultivated speech (*kultursprache*), just as many other forms and words that are not yet quite extinct, but only obsolete, rare, and about to drop out of use. Accordingly, while the *passé défini* and the *imparfait du subjonctif* are not at all to be found in the forty-two texts of the '*Elementarbuch*,' which would seem to have been carefully selected with the end in view to exclude such forms, examples of the first form are frequent, and even those of the second are, at least, not wanting in some texts of 'Le Français parlé.'

Cf. ʒə fɛrme=*je fermai*, ʒ oze=*j'osai*, sə fy=*ce fut*, p. 31, i sɔrti=*il sortit*, p. 35 ("Le Français en Amérique"); sɥivi : r=*suivirent*, fi : r=*firent*, il j yt yn . . .=*il y eut une* . . ., p. 49 ("*La culture classique*"); rɛsta=*resta*, oza =*osa*, prɔdɥizi : r=*produisirent*, p. 87 ("*Les parlers français*"); yst ete=*eussent été*, p. 93 ("Discours de Frédéric Passy"); i sufrɛ ra:rmɑ̃ k ɔ̃ lɥi parla (=*parlât*), e ʒamɛ k ɔ̃n o : za (=*osât*) l kɔ̃trədi : r, p. 39 ("L'orgueil guéri"), etc.

I do not believe that all the forms of the *passé défini* and the *imparfait du subjonctif* will soon disappear entirely from cultivated French speech; they are too useful and almost necessary for expressing certain ideas, and the present influence of literature and writing is too strong in France to permit such syntactical reduction. However, there is no doubt that even the literary language is beginning to become unsettled and to hesitate in the use of the *passé défini* (cf., for example, Alphonse Daudet's style) and, especially, the *imparfait du subjonctif*. There are many cases where writers seem to dislike them, and apparently try to avoid their use. These are unmistakable signs of their gradual disappearance and extreme rarity in spoken French, and we may thus predict their complete extinction at some remote date even in the refined speech of the educated classes, not only in Paris but in the whole country. Yet, it is not impossible, before this ultimate result is reached, there may be a reaction, an artificial revival of these obsolete forms, in the style of modern writers.

Strictly speaking, only such phonetic texts are really fit and useful for the purpose of scientific researches as give us a faithful phonographic picture of the individual pronunciation of several persons belonging to the same community, the same society, the same sphere of life, in a definite place, at a definite time—texts which show us the spoken language as "irregular," as "incorrect," as "ungrammatical," as natural, as genuine, as home-grown, as provincial, as individual as possible. The less "normalized," the less "artificial," and the more numerous such linguistic documents are, the better they will serve their purpose, and the more welcome and valuable they will be to the scholar.

However, all the phonetic texts modeled on the ordinary way of speaking, hearing and writing (not by the aid of phonographic instruments), and particularly those texts that are composed or arranged for the purpose of teaching and learning and as the basis of grammar, theoretic discussions and specu-

French" outside of Paris and "Parisian French," than between "artificial standard English" and "London English," and between "High German" and "Hanover German," or even the German generally spoken in the good society of Berlin.

lations, suffer the same disadvantage, and cannot but have, in a higher or lesser degree, the same defect. They are all more or less colored by the theorist, and necessarily adapted by him to some "artificial" standard, however distasteful and obnoxious this term may appear to him. Everyone who transcribes by phonetic characters, in the usual way, his own pronunciation or that of a man speaking the same maternal language, unconsciously normalizes it; and he does so even consciously, if he intends to make general remarks, and formulate rules and laws about it. Of course, there is less risk, less opportunity of normalizing, whenever the phonetist and linguist endeavors to fix in this manner the sounds, and combinations of sounds, of the language of a savage tribe, or of a popular dialect quite distinct from the speech of the educated classes. But the danger is much greater, and a phonetist is much more tempted to normalize unconsciously and consciously, whenever he undertakes to set down in phonetic script the current pronunciation of a cultivated speech (*kultursprache*), itself an "artificial" outgrowth of a "natural" dialect, influenced by various other dialects and, often, also by foreign languages. Be he a native, or a foreigner knowing or thinking to know perfectly the language he is investigating, he has his preconceptions, his own "artificial" standard; and if he had not, it would be wonderful indeed and quite exceptional.

There are two classes of phonetists, in this case, to be distinguished: some are inclined to normalize toward the literary language (these are more or less adherents of the so-called artificial standard), others have a liking for, and tend toward the colloquial and popular speech. The latter belong to Henry Sweet's school and are adherents of his London and Southern English standard, and of Paul Passy's Parisian and Northern French standard (second and third edition of 'Le Français parlé,' and 'Elementarbuch'). I have no objection to, and am quite pleased with, the last named tendency,[8] provided there is no self-deception on the author's part in composing and arranging such phonetic texts, and neither error nor ignorance and incapacity on the teacher's and learner's side in understanding and reading them.

For my part, I should always prefer for the use of schools outside of France a mixed system: a book containing, as a foundation and starting-point of instruction, a few phonetic texts arranged according to the purely artificial standard, but, at the same time, representing all the various types of speech and, therefore, including also a sufficient number of specimens illustrative of the variation and carelessness of rapid, more natural, popular, and thoroughly colloquial pronunciation. Teachers who use exclusively such texts as those of Sweet and Passy-Beyer and know English and French more by theory than by practice, are very subject to misunderstand, interpret wrongly, and exaggerate in their own pronunciation many peculiarities and phenomena that are quite "correct" in the fluent, rapid speech of a native. But these peculiarities become absurd and false, when slowly and pedantically imitated by a foreigner and theorist who does not know (practically) the language well enough. As for German, there cannot be the least doubt and hesitation in this matter: the artificial standard is the only rational one to be used at school; a Dresden, a Hanover, even a Berlin standard would be ridiculous and monstrous in the school room.

Assimilation is one of those phenomena in

8 Mr. Paul Passy defends his own position, with reference to this question, in his review of J. Storm's 'Englische philologie,' second edition, *Maître Phonétique*, April, 1893, p. 63: "S. me reproche, comme à Sweet, d'avoir une préférence pour les formes vulgaires ou négligées. Formulé dans ces termes généraux, le reproche est difficile à discuter. S. le précise bien par quelques exemples; mais ce sont des mots enlevés à leur contexte, qui ne disent pas grand'chose. Ainsi *mɜjθ*, tout court, est du langage des écoliers; mais s *ɛ mɜjθ pəriʃ* me paraît tout à fait normal. [But cf. *dvinɛt* instead of *dɔvinɛt—devinette*, title of a short poem, 'Elementarbuch,' No. 30, pp. xi and 55]. D'ailleurs plusieurs des formes incriminées sont plutôt des archaïsmes que des vulgarismes; tels sont *gramɛ:r*, *silab*, où S. voudrait la consonne double. En tout cas je dois protester contre la généralisation de certaines formes. J'ai écrit *ɑ̃ mɑ̃b də l ɛ̃:stity*, *kat frɑ̃*, *vɔt fi:j*, et S. semble conclure que je recommande aussi tab *rɔ̃:d*, *nɔb kœ:r*; il s'étonne de me voir écrire *sa prɔpr lɑ̃:g*. C'est qu'en cette matière, nous n'avons pas du tout affaire à des 'lois phonétiques constantes.' Le français commun est un mélange de dialectes, et on ne peut pas toujours donner des règles générales. Dans mes transcriptions, j'essaye d'employer toujours la prononciation qui me paraît la meilleure, en tenant compte du style, du contexte, etc.; je ne prétends pas réussir toujours. Aux étrangers, je recommande, avec S., de choisir en cas de doute les formes les plus soignées."

French which I have just mentioned, and which, as I said, a foreigner, if he does not know the language sufficiently, is most likely to "misunderstand, interpret wrongly and exaggerate" in his own slow and painful pronunciation. I mean the assimilation of consonants from word to word, from syllable to syllable; for example,

ʃse=ʒse=ʒəse=*je sais*, saf pɑ=sav pɑ=*savent pas*, tsy=dsy=dəsy=*dessus*, tpɥi=dpyi =dəpyi=*depuis*, yn grɑ̃t parti=yn grɑ̃d (grɑ̃ : d) parti=*une grande partie*, la plaz vɑ̃do : m=la plas vɑ̃do : m=*la place Vendôme*, la dɔd dɔverN=la dɔt dɔverN (overN)=*la dot d'Auvergne*, etc.

In this respect, Passy and Beyer have committed a serious mistake, which they probably regret now, and will certainly do away with in a second edition of their work: they have normalized the language of their texts according to the colloquial type of speech and thus made it "artificial" and faulty. The native, to whom, chiefly, we owe the phonetic transcription, has been, as it very often happens, involuntarily less radical, less consistent than the foreigner, who, carried away by the charm and simplicity of his theory, has formulated in his commentary several rules pertaining to this question (which rules are based upon these "normalized" texts) and carefully noted and corrected the few examples in which his friend has omitted or forgotten to mark the assimilation of the preceding consonant. I pity the German students who are to observe such strict rules and who, perhaps, do not distinguish voiced and voiceless consonants in their own native dialect. I am afraid the result will be a disastrous one in many cases, since it is exceedingly difficult for them to overcome their natural inclination to pronounce *ʃ* instead of *ʒ* in ʒə se=*je sais*, *t* instead of *d* in grɑ̃ : d=*grande*, etc.

At all events, we now know that the assimilation of consonants from word to word and from syllable to syllable, although extremely frequent in spoken French, is, in reality, not constant, never or seldom compulsory and regular, and, very often, partial; for example, *savent pas*=sav pɑ, saf pɑ; the labial fricative is generally neither *v* nor *f*, but a voiceless *v* (that is, voiceless like *f*, closure of lips being the same as in pronouncing *v*). The last fact has been ascertained and scientifically proved by the ingenious and wonderful experiments of Abbé Rousselot in the "Université Catholique" (see No. 2, p. 194). His proof is conclusive, and so clear and exact as to render any dispute and further discussion futile. The whole question of inconstant and partial assimilation, as far as *Parisian French* is concerned, has been, moreover, very judiciously treated by Paul Passy in the third edition of his 'Les Sons du français,' §223, p. 115, and by his brother, Jean Passy, in the *Maître Phonétique*, February 1893, pp. 28–29.

In many points, not alone in those mentioned above, I am not of the opinion held by the authors of the 'Primer of Spoken French,' and if I should go through all the paragraphs and chapters, my review would become a book by itself. Nevertheless, I think the 'Elementarbuch' a first-rate book, a standard work that ought to be carefully read and thoroughly studied by every Romance philologist, teacher and student of French, and used as a text-book in the class-room of every college as well as in the Romance seminary of every university. I hope Mr. Paul Passy will make good his promise (*Maître Phonétique*, February, 1893, p. 34), and give us very soon an English edition of this work, adapted to the needs of American and English students.

A. Rambeau.

Johns Hopkins University.

FRAGMENTS OF AN ÆLFRIC MANUSCRIPT.

A few days ago Mr. F. Madan, sub-librarian of the Bodleian and Fellow of Brasenose College, Oxford, called my attention to a small fragment of parchment now forming part of the binding of one of the volumes in his college library, and containing some words in Old English. The book in question, which bears the press mark T. 11. 27, is a copy of Erasmus' *Lingua* (1530), and the binding, which in Mr. Madan's opinion is evidently English (very possibly Oxford) work, dates from the early part of the seventeenth century.

On examining the piece of parchment I found that it contained the following two short fragments of Ælfric's *Sermo de initio creaturæ*

(ed. Thorpe, i, p. 8), fragment *a* corresponding to Thorpe, i, p. 12^{31}–14^{6}, fragment *b* (on the reverse side of the parchment) answering to Thorpe, i, p. 14^{26}–16^{2}. The writing, which is in a clear, bold hand, belongs to the first half of the eleventh century, and the piece of parchment itself has been cut from the middle of the bottom half of the page, the lower margin being preserved, but both the beginnings and endings of the lines lost.

Fragment *a*:

ȝe sette nam
nde: ȝod þa
oȝode: 7 him t
syndon þu m
um treowe þe
æs treowes wæ
eowes wæstm
wyrnan . þe h
hte adám to
sum on sumu
ás þú þæt ic e

Fragment *b*:

lybbendra
ȝlas: sunnan
7 fuȝelas:
ȝescebþ 7 ȝe
e he ȝe ȳndod
oðan dæȝ . fo
de: 7 he be h
æron ealle sw
cum antimbr
leoht ȝewor
hte wæs heof

A comparison of the fragments here printed with Thorpe's edition shows that the length of each line of the manuscript to which they belonged must have coincided almost exactly with the length of the lines as printed in Thorpe, and this affords a basis for calculating the size of the Codex of which they formed a part, and which we may perhaps assume to have contained a more or less complete collection of Ælfric's two cycles of Homilies. The missing portion between the fragments corresponds to about twenty lines of the printed text (namely, Thorpe, i, p. 14, ll. 7–26), whence it follows that, allowing for the lost portions of the bottom line of *a* and of the top line of *b*, the upper half of the leaf, which is entirely cut off, contained nineteen lines of writing, giving a total of thirty lines to the page. The height of the eleven lines which are preserved being four inches. The total height of the thirty lines must have measured nearly eleven inches, so that, taking the margins into account, we may assume the last Ælfric MS. to have been a folio of about thirteen to fourteen inches high.

It is true that these fragments throw no new light on Ælfric's text, their interest consisting in the fact that they prove the former existence of another fine folio manuscript of Ælfric's homilies, and also in the fact that portions, at least, of such a manuscript were to be found, lying uncared for, in an English (possibly Oxford) bookbinder's workshop as late as the beginning of the seventeenth century.

A. S. Napier.

Oxford, England.

MODERN PHILOLOGY IN FINLAND.

"Finland is no doubt the only corner of the world where five modern languages are studied in almost every high school. To a foreigner this state of things will seem monstrous, especially to an Englishman who, as a rule, learns his own language thoroughly and manages to get on with it in all countries."

To the Finlander, however, nothing appears more natural than to learn—besides the two official languages of his Grand-Duchy, Swedish and Finnish—both German and French, to which, within a few years, English has been added because of its importance in trade, and Russian by the paternal care of the central government at St. Petersburg. Of course, the number of high school pupils who carry all the above-named studies is rather limited. But the fact speaks for itself that there exist throughout the State a series of 'Reallyceer' and Commercial Schools (as well as the 'Realskolan' and the Polytechnic of Helsingfors), which afford so varied a linguistic curriculum, and that all classes (including those not compulsory) are attended by a satisfactory number of pupils.

Under these circumstances it seems rather contradictory that the University of Finland—the natural center in which all desires for higher training originate—does not yet possess a single chair for those branches which are

most generally designed as 'Modern Philology'; namely, German, English, French, etc., historical grammar and history of literature. The University at Helsingfors actually has an enrollment of 1,852 students, of whom four hundred and forty-nine belong to the historical philological section of the philosophical Faculty. Seven regular chairs provide for instruction in Oriental languages, Greek, Latin, Russian, Finnish, Swedish (including Old Norse), and in comparative Finnish-Ugrian linguistic research. But none exists to carry on the work in Modern Philology κατ' ἐξοχήν, unless we count the professor of æsthetics and modern literature, who also lectures on art.

Until lately the only representatives of modern languages were three so-called lectors, who gave merely practical instruction in their respective idioms (German, French, English). Since 1866, when the noted linguist Prof. Ahlqvist brought this question before the Academic Senate ('Consistorium'), numerous attempts have been made by the University and by persons specially interested in pedagogics, to obtain an endowment for either one or two chairs for the scientific study of Teutonic and Romance philology. The last petition was seconded by the State Board of Education ('Öfverstyrelsen för skolväsendet i Finland') as well as by the Academic Senate and the four divisions of the legislature. Even the 'Kejserliga Senaten för Finland' is said to have supported it, and the Governor General not to have opposed it. The deciding voice, however, was once more against the common interest of the University and the country.

Thus it may be regarded as a considerable sacrifice, which Messrs. Söderhjelm, Wallensköld and Lindelöf, after long studies in Germany and France, have made in supplying to their University a scientific representation in these subjects. From 1886 to 1892 they have been authorized to work as lecturers or assistant professors (whose position in Finland has more stability than that of the 'Privatdozenten' in Germany)—the former two in Romance languages, whilst Dr. Lindelöf is teaching Teutonic philology. All of them are well-known to European philologists through a series of critical editions, grammatical investigations and pedagogical publications,* and still more to their own countrymen for numerous articles inserted in Swedish and Finnish reviews (*Valvoja*, *Kaukomieli*, *Historiallinen Arkisto*, *Finsk Tidskrift*, *Öfversigt af Finska Vetenskapssocietetens förhandlingar*, etc.).

It may interest the American reader to know the program of lectures which have been announced for the present collegiate year: German syntax; Italian; French pronunciation with practical exercises; the 'Niebelungenlied'; German historical grammar; Gothic.

We have still an important point to consider, which seems destined to unite more closely all circles interested in the study of modern languages. This is the 'Société Néo-Philologique à Helsingfors.' In 1886, on March 15th,—the anniversary of the birth of Frederick Diez—the foundation of this association (under the modest name of a club) was projected, and in the Spring term of 1891, the 'Société' was confirmed by the Imperial Senate. Its first president was Monsieur G. Biaudet (1887–1890), the actual president being Dr. Söderhjelm, the vice-president and the secretary Dr. Wallensköld and Dr. Lindelöf respectively. The flourishing condition of the Society is attested by the constant increase of its membership, which in 1892 reached the number of eighty-eight, fifty-one being ladies. Two affiliated societies were founded at Åbo and at Fredrikshamn. The sessions are held in Finnish, Swedish, French or German, and sometimes in English. The first volume of the 'Mémoires de la Société Néo-Philologique à Helsingfors,' which appeared some months ago and which is destined for academic

*The following are some of their latest writings:

Dr. Söderhjelm: Le Mystère de saint Laurent—in collaboration with A. Wallensköld (H: fors, 1890); Das Martinsleben des Pèan Gatineau (H: fors, 1891); Das Leben und die Wunder des heiligen Martin. Altfranzösisches Gedicht des xiii. Jahrhdts., accepted for publication by the 'Stuttgarter Litterarische Verein.'

Dr. Wallensköld: 'Chansons de Conon de Béthune. Édition critique' (H: fors, 1891).

Dr. Lindelöf: Die Sprache des Rituals von Durham (H: fors, 1890); 'Les Chansons de Gautier d'Épinal' (now completed; will appear with an Introduction by the Count De Pange).

amples are French and English, thirteen wholly English, and nine wholly French, so that less than half could be accounted for on Prof. Earle's hypothesis.

Both Prof. Shepherd, and Prof. Meiklejohn mention the Book of Common Prayer as showing a similar coupling of synonymous terms, and for this reason I have taken the trouble to examine the facts in this case also. The examination has included the Morning and Evening Prayer, the Litany and the Prayers and Thanksgivings, such comparison being made with earlier editions as to show that, in this particular, our modern Prayer Book fairly represents the original of 1549. We have here to take into account that the foreign words used in the word-pairs are not always French, a few being directly from the Latin. I have also excluded some three or four examples of triplets. This leaves in the passage mentioned sixty-five word-pairs, arranged as follows: One foreign (usually French) and one English, twenty-six; both English, eleven; both foreign (usually French), twenty-eight; showing in this case also that less than half of the examples come under Prof. Earle's statement. For purposes of comparison I cite the examples.

1. One foreign (usually French) and one English: dissemble nor cloak; assemble and meet together; pray and beseech; pure and holy; vanquish and overcome; battle and murder; defender and keeper; scarcity and dearth; plenty and cheapness; faithfully and wisely: peace and happiness; profess and call; praise and thanksgiving; acknowledge and confess; goodness and mercy; rest and quietness; evil and mischief; crafts and assaults; lightning and tempest; Queen and governor; craft and subtility; holiness and purity; truth and justice; dearth and scarcity; cheapness and plenty; godliness and honesty.

Down to *acknowledge and confess* the foreign word precedes; from this point the English word occurs first.

2. Both English; sins and wickedness; health and wealth; keep and strengthen; knowledge and understanding; righteousness and holiness; rain and showers; rain and waters; tied and bound; goodness and loving-kindness; holiness and righteousness; weak and unworthy.

3. Both foreign (usually French): requisite and necessary; erred and strayed; devices and desires: declare and pronounce; pardoneth and absolveth: joy and felicity; desires and petitions; perils and dangers; advocate and meditate; rule and govern; honor and glory; erred and are deceived; necessity and tribulation; prisoners and captives; troubles and adversities; trust and confidence; save and deliver; guide and govern; office and administration; religion and piety; sorts and conditions; afflicted or distressed; relieved and comforted; praise and glorify; violent and unruly; quiet and peaceable; praising and magnifying; lauding and magnifying.

One other use has been made of this occurrence of word-pairs in Chaucer especially. Prof. Lounsbury in his scholarly 'Studies of Chaucer' attempts to prove that Chaucer wrote the extant translation of the "Romance of the Rose" by considering these word-pairs as an element of Chaucer's style. I quote a few lines to show how far Prof. Lounsbury seems to accept the hypothesis of Prof. Earle.

"There still remains for consideration another characteristic of Chaucer's style which is of importance in the discussion of this question. It is the tendency he displays to use two words practically synonymous to denote the same thing. This is not absolutely peculiar to the poet. Our early literature will furnish a number of examples of this disposition on the part of users of language. *It may have originated from the desire and perhaps the necessity of expressing the same fact or thought by employing one word from the native and one word from the Romance element which had come together to form the vocabulary of the English tongue.* But if it so originated it did not so continue. Its use soon outgrew any possible need as a help to comprehension."

'Studies in Chaucer,' ii, p. 153–154.

I need not quote further, nor is it necessary to attempt any refutation of the argument from style since that has been accomplished beyond a question by Prof. Kittredge in his article on the Authorship of the English Romance of the Rose,[1] an article which I did

1 "Studies and Notes in Philology and Literature." Published under the direction of the Mod. Lang. Departments of Harvard University, 1892, pp. 61-62.

In his 'History of the English Language' (p. 138), Prof. H. E. Shepherd adds somewhat to previous statements:

"By its blending of two languages, English is enriched with a great variety of synonyms; we may, in fact, be said to have two languages in one; and this bilingual system has formed a distinctive feature of our tongue in all stages of its history from the time that it was moulded into harmonious form by the delicate touch of Chaucer's masterhand. It is turned to good account by the translators of the Holy Scriptures, and much of the melodious rhythm that characterizes the Book of Common Prayer of the Anglican Church must be attributed to the judicious employment of Saxon and Romance synonyms."

Still another, even more graphic, account of this phenomenon occurs in Meiklejohn's 'History of the English Language,' §33.

. . . . "Now arose a strange phenomenon. Every man, as Prof. Earle puts it, turned himself, as it were, into a walking phrase book or dictionary. When a Norman had to use a French word, he tried to put the English word for it alongside of the French word; when an Englishman used an English word he joined with it the French equivalent. Then the language soon began to swarm with 'yokes of words'; our words went in couples; and the habit thus begun has continued down even to the present day. And thus it is that we possess such couples as *will* and *testament*; *act* and *deed*; *use* and *wont*; *aid* and *abet*. Chaucer's poems are full of these pairs. He joins together *hunting* and *venery* (though both words mean exactly the same thing); *nature* and *kind*; *cheere* and *face*; *pray* and *beseech*; *mirth* and *jollity*. Later on the Prayer Book which was written in the years 1540 to 1549 keeps up the habit; and we find the pairs *acknowledge* and *confess*; *assemble* and *meet together*; *dissemble* and *cloak*; *humble* and *lowly*. To the more English part of the congregation the simple Saxon words would come home with kindly association; to others, the words *confess*, *assemble*, *dissemble*, and *humble* would speak with greater force and clearness."

We have here reached the climactic statement of the phenomenon in question. This is a startlingly vivid conception of a "walking phrase book or dictionary," English-Norman or Norman-English as we might at once label him if we could hear him talk. Unfortunately for this beautiful theory which has been so often repeated, it is contrary both to the principles of language philosophy, and to the facts themselves. For it would be safe to reason *a priori* that an Englishman was not then, any more than he is now, so conscious in speech as to select words according to their etymological relationships, even if he had possessed sufficient knowledge to do so. Even the scholar today would have great difficulty in coupling words on any such etymological principle.

But far better than *a priori* reasoning in such a case is a little investigation of the facts—an investigation such as none of those above quoted seem to have made. I first take Chaucer's Prologue to the Canterbury Tales, partly because Prof. Earle makes special reference to it, and partly because an examination of this portion of the poet's works ought fairly to represent his use of these word-pairs. In the eight hundred and fifty-eight lines of the Prologue there are thirty-eight of these practically synonymous word-pairs, and these are distributed etymologically as follows:

1. One French and one English: trouthe and honour, fredom and curteisye (46); faire and fetisly (124,273); swinken . . . . and labour (186); cure and . . . . hede (403); caas and domes (323); poynant and sharp (352); holy . . . . and vertuous (515), gernere and . . . binne (593); seed and . . . greyn (596); wright . . . . carpentere (614); speke and crye (636); short and pleyn (790); maister and . . . lord (837); forward and . . . composicioun (848).

2. Both English: holt and heeth (5); tyme and space (35); priking and . . . . hunting (191); wantoun and . . . merye (208); bokes and . . . lerninge (300); short and quick (306); war and wys (309); fresh and newe (365); dyke and delve (536); faire and wel (539); falle or happe (585); yeve and lene (611); blythe and glad (846).

3. Both French: simple and coy (119); plesaunt and amiable (138); charitable and . . . pitous (143); patente and . . . pleyn commissioun (315); physik and . . . surgerie (413); bokeler or . . . targe (471); pompe and reverence (525); rudeliche and large (734); aventure or sort or cas (844).

Objections might be urged against some of these pairs, but in any case the proportion of the groups would not be materially changed. As they stand sixteen of the thirty-eight ex-

"One noticeable peculiarity in Caxton's anglicizing of the *Curial* is the habit of rendering some of the words of the original by two consecutive synonyms, one of them being the very word of Chartier, the other a more generally accepted English word." Examples follow.

In the *Eneydos* Mr. Culley says:

"On the whole, Caxton adhered faithfully to his original, as in the latter part of the Prologue he states he has done, but he often puts two words for one, and the language of the 'Eneydos' is frequently turgid and exaggerated, epithets being heaped on epithets in a marvellous and bewildering manner, and the tautological repetition of words is wonderful." Examples follow.

"With regard to Caxton's style, its main feature is the *tiresome tautology*, which is apparently produced by the translator's desire to make as much as he could of his work, to render it as showy as possible. . . . .

This appears first in the choice of words. Generally, one French expression is rendered by two consecutive synonyms; sometimes the first of these is the word of the original, sometimes another; sometimes one is French and the other Saxon; sometimes one strange the other familiar." Examples follow.

The first and third of these I have been unable to collate with the original. The second has been carefully collated by Dr. Furnival (see pp. 188–214 of *Eneydos*). A comparison of this collation with Caxton's translation shows that, in addition to what is stated above by Mr. Culley, a very large number, of the 'pairs,' perhaps the largest number, are in the original French. This suggests another explanation of the occurence of word-pairs in certain translations.

I have no time to continue the investigation at present, but would suggest that such an investigation should take up the following points among others:

1. How frequent is the habit of using word-pairs in the older writers of our literature?

2. How far is it found in translations and how far in original works?

3. Is the ultimate origin of the habit explained by Dr. Kellner's dictum in 'Historical Outlines of English Syntax' (p. 21): "Tautology is the natural vehicle of emphatic speech"?

OLIVER FARRER EMERSON.

Cornell University.

ROMANCE VERSIFICATION.

Grundriss der romanischen Philologie. II. Band, 1. Abteilung. *Romanische Verslehre.* Von EDMUND STENGEL. Strassburg: Karl J. Trübner. 1893.

THE publication of Gröber's 'Grundriss' was suspended, as our readers are aware, for financial reasons, the support not having been what was hoped for. The editors had then completed the first volume which dealt with philology pure and simple. The various articles on literature, which were already on hand, were obliged to await the appearance of more favorable conditions. These seem to have come at the present time, and with the beginning of the current year two new divisions of the 'Grundriss' were issued from the Strasburg press. The link which connects the two main subjects, philology and literature, is the study of versification, and, accordingly, we find at the opening of the new series Stengel's exposition of the structure of Romance poetry. This article, its author states, has been in manuscript since 1887, and has been modified since that time only where it was necessary. So it is clear that the intervening years have not changed the views he held at first, but have rather given him leisure to fix them clearly in his own mind. This fact added to the natural qualities of his style makes Stengel's contribution unusual for directness and condensation, qualities which, to be sure, do not pass so strongly for merits in the eyes of your reviewer, at least. For to further condense what his pen has put in so compact a form, or even merely to outline the theories and facts presented, is possible only by omissions of minor conclusions, which are hardly less interesting and suggestive than those which are retained.

Stengel starts out by calling attention to the lack of general treatises on Romance versification. His own would be the first attempt to arrange the principal laws which it observes, and to indicate the most important exceptions to them. He also insists on the fact that we must discard all ideas of interference from outside in the development of Romance poetry, and all notions that the verse of one nation of the Latin race is fundamentally different from

that of another. On the contrary, all Romance poetry has one and the same origin. Following these statements comes an extended bibliography of the subject, in compiling which Stengel finds no satisfactory treatise on either modern Provençal or Roumanian poetry. Most of the authors cited, also, have considered only French poetical literature, whence has arisen a great one-sidedness, both in arguments and citations. And also it cannot be said that the majority of students have arrived, as yet, at any general principles on which to found their work. So Stengel proposes to prepare the way for a survey of the whole territory, and to settle in this present outline only the determining rules of poetry. In so doing he is often forced to mark out his own course, from the dearth of competent predecessors.

What are then, he asks, the principles of Romance versification? By a study of the text of the French "Ste. Eulalie" he sees that the attempt of its author to imitate the meter of its Latin original, has not resulted in a complete disregard for the rhythmical principle of the vernacular. So "Ste. Eulalie" would, in his opinion, be made up of fourteen assonanced lines, in two strophes, would vary from the Latin poem, of one strophe, in the number of syllables in a line, and would be most like a Romance ballad in form. As this poem is the earliest specimen of Romance verse the conclusions at which he arrives regarding it have much weight in what follows.

To consider first the question of accent in the Romance line. This is not, as in some modern languages, an insistance on a fixed number of accented syllables, and an introduction of any number of unaccented syllables in a given verse, but rather an accent limited by a certain number of syllables in a line, tonic and atonic, which follow one another in regular alternation. That is, Stengel claims that the underlying principle is not so much accent as it is a fixed number of syllables, which allow one or two extra syllables at the cesura and the end of the verse. Thus, in Romance poetry, word-accent is rejected in favor of a regular number of stressed syllables in a verse, and an equal number in the conjoined verses. There may be only one stress, as in the shorter lines, or two or more, as in the longer ones. In the first instance, the stress comes at the end of the verse; in the second, at the end and within the verse as well, at its various rhythmical divisions. From this usage it is evident that the long verses are combinations of shorter verses, or rhythmical divisions. Further, the rhythm is a falling or a rising one, according as an even or odd number of syllables precedes the tonic syllable. Also the stressed syllable is in no way affected by the extra syllable at the end of the verse or at the cesura.

In consequence of this constant law of verse-accent there arises naturally a conflict between it and the word-accent, and from this conflict proceeds that multiplicity of poetical forms, which is the great contribution of Romance versification to literature. Yet Stengel's position in regard to the regularity of verse-accent is not without its adversaries, who are neither few in number nor mean in authority. They claim that consecutive lines in the same poem may have an unequal number of stresses, though of the same length, and that each division of the verse varies in length with the taste of the poet. To which Stengel rejoins that this view of the matter is the result of deductions based on an unnatural way of speaking, which is to-day in fashion among the French. So one principle of Romance versification would be a fixed number of syllables before the accent at the end of the verse, or at the end of each rhythmical element in the verse. In early times a verse had thus three and even four accents, but later the principle of verse-accent became modified, and weakened until it even disappeared, as in the Italian hendeca-syllable.

A second principle of Romance versification is one which has no gainsayers, namely, the requirement of rime or assonance between the last tonic syllables of two or more verses. Later this law was extended so as to require a similarity in sound between the final syllables also, that is, the extra syllables following the tonic. Blank verse to be sure has been tried, under the influence of Latin metrical poetry, but in Italy alone has the attempt been crowned with success. Consonance between words, as in such a list as *mille-belle-spille*, is rarely

met with outside of the artistic poetry of Italy, and other forms of correspondence in sound are quite infrequent and almost wholly restricted to Italian and Provençal juggleries in verse.

So much for the two principles of Romance versification. The next question to be considered is the problem of the origin of the verse itself. Here Stengel agrees with Gaston Paris and finds, with him, that the Romance line is the direct and lawful descendant of Latin popular poetry, and was represented in the early literature of Rome by the Saturnian verse. Therefore, all attempts to derive typical Romance verses from Latin metrical lines of corresponding length he looks upon as fruitless. For Stengel believes that there was a popular versification among the Romans which was based on accent, because, in the specimens of popular poetry handed down to us, the verse-accent and word-accent coincide much more frequently than they do in the earliest Latin metrical poetry, and also because in the remote ages of Latin poetry alliteration was much used. This indigenous popular poetry would be in course of time somewhat affected by the classical meters, and the principle of word-accent would be weakened until, reduced to the two chief accents in the verse which we know to-day, it would change to the principle of a fixed member of syllables before the remaining accents.

To test this view Stengel takes up the much tormented verse of ten syllables. In its earliest form it shows the presence of an extra syllable at the cesura and at the end of the verse, which could easily fall away in the changes of pronunciation without injuring the rhythm of the verse. Thus this earliest form of the ten syllable verse would be, in fact, a line of twelve syllables, having accents at the sixth (or fourth) and eleventh syllables. This verse would in turn find a model in the prehistoric fourteen syllable verse, having accents on the sixth and twelfth. In shortening these original lines,pronunciation has been the chief agent. French and Provençal words have become oxytonic and paroxytonic,while Spanish and Italian retain the proparoxytones of the Latin. Popular Latin shows proparoxytones. But in French and Provençal there are still traces of the proparoxytones, as in the mediæval words *aneme* and *sapiencia*. Cielo d'Alcamo's 'Contrasto' is proparoxytonic, as are also the old Spanish twelve syllable verse and the early Portuguese poetry.

Now the prehistoric line of fourteen syllables, the original of all these later forms, can be separated into two short lines, one of eight syllables with accented sixth, and one of six syllables having the fourth syllable stressed. (Stengel considers the ten syllable verse having an accented sixth as earlier than the ten syllable with accented fourth.) Now the form of this prehistoric verse in literature would be the Saturnian which, according to Thurneysen, is based on word-accent and contains five such accents. The verse is then divided by a cesura into halves. The first half would contain three accents and the second two. Of these accents the first would come on the first syllable of the line, the third on next to the last syllable of the first half, or on the syllable preceding it, and the fifth accent on next to the last syllable of the whole line, or on the one preceding it. Under the influence of quantitative meter, the accent gradually deserted the first syllable of the verse for the second, and by so doing, lost its former preëminence. So the weight of verse-accent must have tended more and more towards the end of the rhythmical divisions, as in the later Romance verse, and from this tendency came a rising inflection in the verse rather than a falling. Afterwards the law of a fixed number of syllables before the tonic gradually acquired authority and gave the verse a new sound. So according as the poet employed before the tonic syllable an even or an odd member of syllables, his verse had a falling or a rising inflection. The weakening of the first accent in favor of the last brought about, in popular poetry, verses of an even number of syllables as a rule, though lines containing an odd number are still found.

This gradual change in the Latin popular verse and its Romance descendants took place not in France alone, as has been usually supposed, but over all the Romance territory. The ten syllable verse is the legitimate heir of the Saturnian, and is, therefore, like its ancestor, merely another form of the Indo-European

long line. In regard to Romance verses of a less number of syllables than ten, Stengel pursues the same method. The verse of eight syllables had at first a very marked accent on the fourth, as well as on the eighth syllable, and, therefore, is of popular origin. So is also the verse of twelve syllables having accents on the fourth, eighth and twelfth, thus revealing three original rhythmical elements. The verse of fourteen syllables would go back to an ancestor in the popular Latin and is, therefore, not a product of later rhythmical poetry nor, as has been argued, is it a union of two lines of seven syllables each. The eleven syllable verse would have the Latin tetrameter as its source, and the nine syllable verse would be merely a shortening of the verse of eleven syllables. The ten syllable having an accent on the fifth would be also of learned origin, coming from the trochaic tetrameter of the Romans. Thus both popular and classical lines would be imitated in their Romance successors. In like manner assonance and rime are legacies of Latin popular poetry. Assonance shows that the accent had already been weakened, and that some device was necessary to make poetical forms more evident to the ear.

Passing from the origin of the various Romance verses to their use by the poets, Stengel shows that they are divided into two classes, one having a rising rhythm, the other a falling one. Of the lines having the rising rhythm that of ten syllables, accented on the sixth and tenth, is the oldest and most frequent. It is the epic line of assonanced French poetry and appears, though infrequently, in the early lyric. It was also a favorite verse in Provençal, and in Italy has been so generally employed (the hendeca-syllable being the ten syllable with feminine ending) that it is very likely a native of the soil and not, as has been claimed, an immigrant from France. But in Spanish and Portuguese it is an importation from abroad. The line of eight syllables is also a great favorite in both North and South France, being the established verse for didactic and narrative poetry, and for the poems of the Breton cycle. It is rarely assonanced. Outside of France it is not so much in use.

Both these lines have in modern times given over the larger part of their poetical possessions in French to the twelve syllable verse, having the mediate accent on the sixth. In the fifteenth century, probably, the name "Alexandrian" was applied to this line, and perhaps the term was due more to the many sequels of the poem on Alexander than to that poem itself. The line itself appears by the end of the eleventh century, and is the ordinary verse of the rimed epic poems. Elsewhere it is but sparingly employed. It went out of style in the fourteenth and fifteenth centuries, but was revived by the Pleiade and became later the standard verse of drama and the higher poetry. In Provençal, however, it was not admired and in Italy it is seen hardly at all in artistic poetry, though from its use by Cielo d'Alcamo and in folk songs one may suppose it was indigenous there and not, as in Provence and Spain, borrowed from the French.

The line of twelve syllables having accents on the fourth and eighth is rare in mediæval poetry, but is quite a favorite in the French Romantic school of poets. The verse of six syllables is everywhere rare. It occurs more in Italy (see Brunetto Latini) than elsewhere, and is occasionally found in France, as in Philippe de Thaon. Verses of four and two syllables are lyric and infrequent.

While the verses with rising rhythm are the rule in France and Italy, those of a falling rhythm are found mainly in Spain and Portugal. That of fourteen syllables with accented seventh is used by William IX. of Poitou in his Provençal songs, and is in Spain the ordinary verse of the ballad poetry and drama. But it is generally printed in two lines of seven syllables each, notwithstanding the absence of rime at every other line. In this verse was written also the 'Poema del Cid.'

Related to the line of fourteen syllables is that of ten syllables having an accent at the fifth. This is also a favorite in the Peninsula, and is also generally printed in two lines. We find it as the customary verse of the lyric romances in Spain, and it was likewise in good repute among the Troubadours. Mediæval French was not entirely ignorant of it. The eleven syllable verse with accented seventh is also frequent in Spanish and was

known to Provençal. The nine syllable verse, a shortened form of the eleven, is rare, but is to be found in all the Romance territory. More frequent is the seven syllable line, the independent part of the epic line in Spain, and occasionally met with in Italy and France, as in 'Aucassin et Nicolette.' Also an independent half (of the ten syllable verse) is the five syllable line of Spanish and Portuguese poetry. Elsewhere it is hardly to be found, save in Roumanian. Lines of three and one syllables are very few and are to be considered rather as tricks in versification, than as genuine poetical measures.

Since the appearance of Romance poetry in the Middle Ages, there has been but little development either in the number or the kind of its verses. Certain changes have taken place in the case of tonic syllables and at the end of the rhythmical divisions, notably the dropping of the tonic syllable at the cesura, or its incorporation into the last half of the line. Thus, as in Italian, this fixed place of the accented syllable being done away with, changes arise in the laws for rime and for the form of strophes. Accordingly, the next division of Stengel's study is concerned with the problem of these changes. It begins with the modifications in the fixed number of syllables.

As we well know, in enumerating the syllables in a verse, the French, and the Provençal as well, make no account of the atonic syllable following the last tonic in the line, and in the early poetry this was the case with the atonic syllable at a cadence of the rhythmical divisions within the line. The Italian, however, counts the final atonic, provided there is but one, and the Spanish and Portuguese do the same. Nowadays, it is not so easy to determine the number of syllables in a line as it was in the Middle Ages, for poets like to preserve old forms of words, to introduce strange forms and also to adopt local pronunciations.

Also there were no rules of euphony in mediæval French. With few exceptions hiatus was permitted, as well within the same word (between its separate syllables) as between consecutive words. Nor were diphthongs known to early French. In modern French, on the other hand, a much more complex state of affairs exists, which has been brought about mainly by the growing dislike to hiatus, and at the present time by the fashion of imitating vulgar ways of speaking. The Italians, to avoid hiatus, have been content with slurring strongly the vowels which come in contact with each other. The methods of the Spaniards, however, have not been sufficiently looked into for one to arrive at definite conclusions, but in Portuguese, at first, there was little prejudice against hiatus, though latterly vowel slurring has become common. Mediæval Provençal resembles the French of the same period, while in Roumanian the usage is still uncertain. So, in general, a considerable discrimination is to-day necessary to determine how many syllables a given line may contain.

Passing to the question of the tonic syllables, Stengel has already shown that each line has at least one. He believes also that the line of four syllables in Italian has two, but that no other line has as many until we reach the verse of eight syllables. The first accent of this verse, which comes on the fourth syllable, may indeed be replaced by an atonic syllable, and, inasmuch as there is no pause at this stressed syllable, the very existence of an accent there has been denied. But the oldest examples of the verse certainly show an accent, and thereby furnish a proof for the statement made above, that accent had formerly more weight in Romance versification than it has to-day. On the contrary, the lines of ten and twelve syllables still retain the accent within the verse and show a pause after it, though in the Italian hendeca-syllable this pause has been abolished, thus changing the fixed tonic syllable into a moveable one. A certain kind of twelve syllable verse has three accents, and the nine and eleven have a like number, or at least had, for in early times the eleven syllable verse accented the third and seventh, but later the fifth only, doing away with the former two. So the fourteen syllable verse had as many as four accents, but afterward surrendered those on the third and tenth, and retained only the one on the seventh syllable.

Not all of these accented syllables were followed by a pause, and, as a fact, within the

verse there is but one genuine pause, so that lines containing two or more accents within the line had but one accent, which was strengthened by a pause, or cesura. This term, of course, borrowed from the Latins, is rejected by Stengel as misleading. For it he substitutes the word *Reihenschluss*, which seems to have no convenient English equivalent. Therefore, let it suffice, once for all, to say that by cesura in Romance poetry is meant that accent which coincides with the pause within the verse. The different varieties of cesura are, consequently, due to the double requirement of the pause and of the word accent, which is attached to some definite syllable of the verse. In attempting to satisfy this requirement it must, first of all, be kept in mind that the atonic syllables which follow the pause are not counted. But a proparoxytonic ending is, as we have seen, frequent only in Spanish and Portuguese; in Italian it is rare. The common cesura in the former languages is the paroxytonic, and in Italian also it often occurs, while it is not at all unusual in the earliest epic poems in French. From this last fact Diez named it the "epic" cesura. Lyric poetry always avoided this ending, and in the fourteenth century it began to be neglected, in France, by the other kinds of verses also, so that in the sixteenth the budding treatises on prosody condemned it formally, though it was still in occasional use.

On the contrary, that cesura which has been named by Diez the "lyric," is formed by replacing the tonic syllable preceding it with an atonic, so that the word-accent falls on the second syllable before the pause. For instance, in the verse of ten syllables the third or fifth are accented instead of the fourth or sixth. By this transfer of word-accent the pause is less strongly marked, for it remains in the same place as at first, yet it has lost the help given it by the word-accent. This transfer, however, took place in French and Provençal alone. In French poetry the lyric cesura held its own fairly well until Marot's time. Then it disappeared.

A third kind of cesura cuts through the line at such a place that the atonic ending is separated by it from the first rhythmical division, and is thus prefixed to the second. At least, this appears to be the case on the surface; but, in fact, the pause itself is done away with while the word-accent is retained. Like this kind is the weak cesura of the Italian hendecasyllable and its imitations in Spanish and Portuguese. It is found also in Provençal and in French, down to the time of Marot.

Still another variety is the archaic cesura of the ten syllable verse, where the sixth syllable of the line is accented and is followed by the pause, instead of the fourth. In historical times this cesura, which Stengel considers to be the primitive one, has been but little used. It is found, however, in localities widely separated in both France and Italy, and is employed in many kinds of poetry. It is evidently the original cesura of the often cited 'Vita Faronis,' that Latin version of a Romance song in the ninth century. Remnants of it are, without a doubt, to be seen in the rimeless six syllable verses at the end of the epic laisses in the cycle of William of Orange. These would be the independent first part of this line. Two of the oldest French *romances* use it, and it is found in several other early lines and poems. Among moderns, Voltaire has tried to revive it in French.

The discussion of the cesura in this typical verse leads Stengel to some interesting remarks on the subject of the French laws for poetical syntax. For he sees in this line of ten syllables the starting-point of the later rule, which insisted that the thought should coincide with the divisions of the verse and that overflow is inconsistent with French Prosody. The pause in this line after the sixth syllable, and the fact that the first division is found standing by itself, would prove the original independence of each of the two parts. Therefore, each part must have been at first the expression of some complete thought, and the union of the two must have arisen from a desire to express a more extended opinion. And so the law against overflow at the cesura and verse ending has its foundation in the history of French poetry, though this tradition is not always observed either in the older or later verse.

Though it seems clear to the author that the above is the true explanation of the law mentioned, still he admits that the syntactical

treatment of the first division of the verse in French mediæval and pre-renaissance literature is quite uncertain. And it is also evident, in opposition to his general statement, that in early poetry both the syntactical and rhythmical cesura was often disregarded, and that in later times this practice has been followed by the Romantic school, in its attack on the rules for verse laid down by the seventeenth century. In South France the syntactic cesura was never so strongly marked as in the North, while in Italy, as well as in Spain and Portugal, there was, of course, no reason to observe it at all. The idea as advanced by Stengel is decidedly attractive, and in developing it in detail there is abundant material for many doctors' dissertations.

The ending of the whole verse follows the same law of syntax as that of its first division, and so much the more because the verse has naturally a more noticeable pause at the end than it has within the line. Hence, feminine endings of the verse have remained in French and Provençal, and are the rule in the other Romance literatures. The lyric ending spoken of above is found only among the Anglo-Norman poets and the Troubadours, and the weak ending, technically called "overflow," is rare, excepting in the case of short lines. But the French were not content with the natural recurrence of feminine endings. In their earliest poetry (that which was sung) there was no regularity of endings observed. But later, when poetry was composed to be read, there arose the custom of alternating masculine and feminine endings, possibly under Provençal influence. This custom began at the end of the thirteenth century, and the rhetoricians of the early sixteenth make it obligatory. From that time on it has continued in full sway, excepting in the poems of Théodore de Banville and among the Symbolists. Still, when the pronunciation of the present day is taken into consideration, we see that most of the so-called feminines are, in fact, masculine. Spanish and Italian prefer the feminine ending, though in the latter language *tronco* and *sdrucciolo* rimes are allowed under pressure.

The stronger pause at the end of the verse, which exists to-day, was at first, perhaps, less marked than the pause after the first rhythmical division. But the prejudice against overflow has been more apparent in historical times, at the former ending than at the latter, and the admission of overflow by the French poets of the sixteenth century was due, probably, to outside influences, notably to Latin models. At the end of that period the traditional law resumed its favor. In the question of overflow, the Provençals are like the French, while the Italians and Spaniards allow greater liberty.

The next subject, after the usages observed in the making of the separate lines, is that of joining the lines together. Stengel remarks on the few instances of alliteration in Romance poetry—the most primitive of poetical ties—and takes up the derivation of assonance, which he, true to his principle, considers to be the continuation of the assonance which existed in popular Latin. In French poetry assonance gave way in the twelfth century to rime, yet the latter shows its parentage even at the present day by its insistance on rime between the tonic vowels, rather than between consonants, as in Germanic poetry. Among the Troubadours, assonance changed to rime earlier than in North France, and in Italy it can scarcely be found at all. In Portugal assonance is in favor, and in Spain it is the universal rime, used in the higher styles of poetry no less than in the lower. Assonance in contradistinction to rime indicates popular poetry and shows in its employment but little artistic variation. Its chief aim is to give exact likeness in quality between the tonic vowels, and consequently simple vowels rarely assonance with diphthongs, or with nasal vowels, though the revision of manuscripts by successive generations of copyists makes absolute verification of these principles impossible. However, it is certain that assonance is employed almost wholly between the tonic vowels at the end of verses, only one or two instances of assonance between successive cesuras having been found.

As assonance yielded to rime the assonanced epic laisses changed to rimed laisses, and afterwards separated into rimed couplets. Early rime consisted in likeness of sound alone, but afterwards likeness in the spelling

of the tonic syllables was also demanded. It was in the Middle Ages, too, that rich rime made its appearance, evidently through the influence of Latin rhythmical poetry, and its use naturally became more frequent in the case of masculine endings than in the case of feminines. So, outside of French and Provençal, rich rime is not often employed in Romance versification. In the thirteenth century, there arose in North France a passion for artistic rimes, which lasted until the sixteenth century, and which produced those curious plays on words and marvellous terminations of verses which have made the poetry of that period a synonym for fantastic and puerile versification. These rimes Stengel considers, each in its turn, and offers certain apt suggestions, as, for instance, to name the *rime couronnée* "assonance-rime." Provençal poetry also allows rich rime, yet its more ambitious poets preferred equivocal rime to rich, and especially the *rims cars*, which consists of unusual words. The other Romance peoples gained from the Troubadours their knowledge of rich and unusual rimes.

Other kinds of rime include rime between the endings of successive rhythmical divisions, or between these and the verse ending, the *vers batelés*. Such unusual rimes often separated a long line into several short ones. In Provençal the poets were fond of a sequence of rimes, extending through the whole poem, in which the tonic syllables followed the order of vowels in the alphabet. Grammatical rime was also practised by the Troubadours, and by the French as well. But both the simple and complex systems of rimes agreed in the number of lines which they bound together. These could vary from two in didactic and narrative poetry to long laisses, as in the epic. From these longer unions developed, with the aid of artistic rimes, several primitive forms of strophes. Mingling lines of different lengths was frequent in mediæval poetry, as well as in the modern. We can cite an extreme example of this mixture—the *vers libres* of La Fontaine.

But this last topic naturally introduces the whole question of strophic forms, which is one of the most difficult questions in Romance poetry, and consequently one which has been most neglected by writers in the field. This is a pity, for the development of strophes is one of the greatest achievements of Romance poetry, and its most important contribution to the world's literature. It is also original with the Romance nations and not at all due to Latin models. Musical themes and variations appear to have been the occasion of strophe building. Therefore, the first requisite in a poem was that all its strophes should be musically similar, and that their verses should agree rhythmically. According to the nature of the melody, so the inner structure of the strophe would vary, and as long as music was the formative principle of the poem, so long there existed a greater freedom in the make-up of the strophes. They need not, when sung, be so exactly alike, provided they satisfied the requirements of the musical theme, which were to make the accents correspond exactly. These verses could vary greatly in the actual number of their syllables.

The length of the strophes could vary also, so long as they were sung, and we know how the epic laisses differed from one another in length. Possibly, at first, all the laisses of a poem were in the same assonance, as examples of poems having but one rime would seem to indicate, but most of the narrative and didactic poetry of France had, in fact, no strophic form at all.

It is also by the aid of music that the probable primitive form of the strophe is arrived at. This form was quite certainly the mere repetition of a solo verse by a chorus, very much as it was in the former rendering of our hymns by the "deaconing-off" process, though in the latter case the lines were read by the soloist instead of sung. Therefore, the first strophe consisted of two lines identically the same. This view of the original form of a strophe as proceeding from one line seems to be borne out by various popular refrains and poems based, apparently, on such repetitions. When the repetition by the chorus was limited to the repetition of the first line of the solo, instead of each line in succession, this line became prominent and separated from the body of the poem. Therefore, the line which was always repeated, and which is now called the refrain, is not at all a musical modulation

in its origin, but the typical line of the poem. The practice of employing also a new refrain for each new song would induce the poet to vary his musical theme, and thus would occasion new forms of verse, new assonances and rimes, and finally, new strophic forms. In regard to the varying of the rime, Stengel believes that it was done by the soloist rather than by the chorus, in other words, that the refrain is the real form of the first line of a poem. To show this, he takes a refrain, cited by Jeanroy from Rolland's collection:

> Mon Dieu, quel homme, quel petit homme,
> Mon Dieu, quel homme, qu'il est petit!

The second line would be really the form of the first, so that the soloist has changed his verse ending in order to rime with the cesura, and there results instead of a^8 A^8 the scheme a^4 a^4 a^4 b^4, which could thus easily change to a^4 a^4 b^4 b^4. Also a^8 A^8 could change, by separating the lines and riming the divisions together, to a^4 b^4 a^4 b^4. Rimes between the rhythmical divisions could separate a long line into three shorter ones, and give rise to the scheme a a b which could then be repeated.

Thus by the action of the refrain on the original form of the strophe, and by the separation of the long lines into their rhythmical divisions, the uniformity of the poem is broken up, and the ground prepared for the future changes which suggested themselves to the artistic poets. So the three divisions of the strophe in court poetry would have their origin in the scheme a a b (or a b a) above produced, and the whole process of the development of the many forms of Romance strophe would be entirely due to the inborn instinct and tastes of the Romance peoples. After the formative process had reached its maturity influences from without modified it, to be sure, but never altered its traditional structure.

The refrain, therefore, is the outgrowth of the strophe and can be truly called a component part of it, at least in popular poetry and in the poetry of primitive peoples. Therefore, we find it not only at the end of the strophe, but also at the beginning and even within the strophe. But the earliest poems preserved show that the refrain had already become a separate and independent part of the strophe, and the court poets so far considered it unessential as to omit it altogether or, as in Portuguese, to fuse it with the main body of the strophe. Thus neglected, the refrain soon lost its importance and was reduced in length, until it became often but a single word, the final word of the strophe. Yet certain kinds of poem reveal the early importance of the refrain. The sestina is based on the alternation of refrains, and the Provençal *rims estramps* is the survival of an original refrain. To the refrain the *envoi*, which is the refrain of the whole poem instead of the individual strophes of the poem, owes its existence—appearing first among the Troubadours. We have seen that the half lines at the end of epic laisses are not thought by Stengel to be refrains, but independent rhythmical divisions, and he would make the rest of the line to be filled out with a musical flourish. A musical refrain would be also the *Aoi* of 'Roland,' and words like it in use.

Out of the monorime stanza of three lines, which first appear in lyric poetry, the strophe grew by various additions and separations of long lines, and by mingling lines of different lengths. At first, all the lines observed the same rime, whatever their lengths. Generally, but two kinds of verse are mingled together, and the Italians rarely pass this limit. The Troubadours, however, and more seldom the other Romance nations, mix three and more kinds of verse. Such elaborate compositions were, of course, only possible after poetry had ceased to be written for musical themes. Together with the complexity of the strophe the original monorime was varied, and gave way to many simple and intricate ways of riming as the strophe grew in length. In regard to syntax, the notion that the strophe should coincide with the complete expression of a thought, or rather that the thought should coincide with the strophe, prevailed generally, but more so in Italy than elsewhere. In mediæval Provençal, this view was carried to such an extreme that the strophes often became entirely independent of one another in sense, and were, practically, so many separate poems. But in modern French poetry strophic overflow is not unusual.

The concluding division of Stengel's article

considers some popular forms of poetry which have become fixed and subject to rules. These forms occur, of course, only in lyric verse. The *descort* and *lai*, also the *motet*, belong all to that kind of poem which consists of strophes unlike one another. They are all, undoubtedly, imitations of the Latin sequences of the Middle Ages. But the poems which have a fixed form, and are of purely Romance origin, are the most important and interesting. Among them are the sonnet, concerning the origin of which Stengel agrees with Biadene (See MOD. LANG. NOTES, vol. iv, pp. 151–5), and the ballad, more complex and multiform, of which the oldest examples are in Provençal, and the primitive scheme of which Stengel would fix as BB abb BB. That is, the refrain precedes the strophe, is repeated after the ballad theme, as the final lines of the strophe, and finally follows the strophe thus built up. Under the influence of the refrain which preceded it, the first line of the refrain in the strophe was changed to the line designated here by a. A ballad in five strophes of a more popular origin, has the scheme B B a a b b B B. The later ballads among the Troubadours, as well as in Italy and Northern France, show the similarity of the beginning of the refrain with the ending of the strophe. In Northern France the word *balete* was at first the name for the popular ballad. The word *balade* is found in Nicole de Margival's 'Dit de la Panthère,' and is a loan from Provençal. The original scheme of the ballad would appear to be a b a b c C C. The later ballad scheme a b a b b c b C is evolved from a seven syllable model a b a b b c C by doubling the refrain and uniting the first line of it to the strophe, and by changing afterwards its rime. Ballads of three strophes—the strophe varies in length in different poems—having a one-line refrain and an *envoi*, became the fashion in the fourteenth century in France, were in even greater favor in the fifteenth, and declined only under the disdain of the Pleiade. In Italy, Dante and Petrarch wrote ballads more like the Provençal and early French in their lines and rimes.

In contrast with the great uncertainty of ballad form is the definite form of the rondel, which has but one strophe, and has the refrain at the beginning, within the strophe and at the end. Evidently, in the rondel, the chorus sang alternating with the soloist, while in the ballad the chorus came in only at the end of the melody. The simplest rondel would be A^1 A^2 a A^1 a a A^1 A^2, which shows a refrain of two lines, and an imitation and repetition for the first line of the refrain for the strophe. So the length of the rondel depends on the length of the refrain. The rondel, which means a round dance, seems to have been purely French in origin and in use. Its first name was *rondet*. Adam de la Halle was especially fond of the form, under the name of *rondel*, and it continued in high favor down to the rise of the Pleiade. Rondeau and triolet are but other names for fixed schemes of the same poem.

Based on the rondel, and developments and modifications of it, were various other forms of pre-renaissance verse, both French and Provençal, as the *bergerette*, the *virelai*, the *dansa* and the Portuguese *vilancete*. The *bergerette* belongs to the school of Charles d'Orléans. It substitutes, for the repetition of the refrain in the strophe, lines which differ from the refrain in words and rime only, and not in length or in rhythm. The *virelai* is merely a *bergerette* of several strophes, and the refrain is repeated in it only after the last strophe.

With these remarks on the poetical forms created by Romance versification, Stengel brings his study to a close. He has not wasted many words in the exposition of his views, and this abstract of them merely repeats his points without improving in the least on the original. Indeed, in the restatement of Stengel's position on the development of the strophe, and again, on the evolution of the ballad, your reviewer is not certain that it has been exactly understood by him. The seeker after truth can, however, verify the whole at his leisure.

It was the intention, when this review was begun to compare the points made by Stengel with other works on the subject, especially with the notes furnished by Paul Meyer's lectures on Romance versification, which were given some years since in the Collège de France, and with Jeanroy's 'Les origines de la poésie lyrique en France,' both of which

authorities Stengel repeatedly mentions. But to have carried out such a comparison, would have increased this already extended notice to a length which would have proven wearisome to the most patient reader. So we will be content with recalling such opinions of our author as seem to be novel and suggestive, and which are stated the more clearly and confidently. These include the caution against partisanship in the question of the priority of lines and forms, which has been occasioned by the greater attention which the French side has received; the unambiguous statement that it is a fixed number of syllables rather than of accents (in the English meaning of the term), which is the underlying principle of the Romance verse,—wherein we see the tendency towards set rules of prosody, and that desire for law and authority which characterizes the heirs of Rome—; the general classification of all Romance verses into verses subjected to a rising, and verses governed by a falling rhythm, and all the consequences which result from this division; the relation of verse-pause to word-accent, a most attractive chapter in this study; the archaic cesura of the verse of ten syllables, and the rule of syntax which resulted from such a division; the evolution of the strophe from responsive singing; and many other views only less ingenious and attractive. And it is to be remembered also, that Stengel's starting-point for his whole discussion is that Romance versification is throughout (saving in minor details) of popular rather than of learned origin. In this position he is more confident, and looks back farther into history for proof than any other writer on the subject has done,whose opinion he may share and whose position he so thoroughly defends.

F. M. Warren.

Adelbert College.

ITALIAN LITERATURE.

Giuseppe Castelli: *La vita e le opere di Cecco d'Ascoli.* Bologna: Zanichelli. 1892. 4to, pp. 287.

Francesco degli Stabili, or Cecco d'Ascoli, as he is called, enjoyed a very wide reputation as a poet during the fourteenth and fifteenth centuries. The large number of MSS. of his 'Acerba' still preserved in the libraries of Italy and elsewhere, are ample proof of this. His fame is not due so much, perhaps, to the intrinsic merit of his poem, the 'Acerba,' which is a sort of compendium of the knowledge of the time, in the manner of Brunetto Latini's 'Tesoro,' as to the fact that he spoke disparagingly of Dante and his 'Commedia,' and that he was burned at the stake by the Inquisition. In fact Sig. Castelli (p. 171) says:

"If the memory of Cecco d'Ascoli has not entirely perished; if a part of his literary and scientific labor has been able to resist the attacks of enemies rising up from generation to generation, as though called upon by hereditary vengeance, this is due to the relation between the Ascolan and Dante, through which, even in our own days, he continues to be reviled."

Gaspary, one of the latest of Cecco's critics, says this of him:

"Fazio degli Uberti is an enthusiastic admirer of Dante; quite the contrary is another poet, who, much older than Fazio, had been in personal relations with the author of the *Commedia*, that is to say, Francesco di Simone Stabili of Ascoli, or as he is generally called, Cecco d'Ascoli. He called his poem, written about 1326, *L'Acerba*; it is a question what he intended to say by this; but it is very probable that he meant by it *l'opera acerba*, because of the difficulty of the matters contained therein. The poem, with its frequent obscurities, agrees only too well with its title. Cecco manifestly considered his *Acerba* as something superior to the *Commedia*: for directly at the beginning and frequently thereafter, whenever he finds an opportunity, he attacks Dante; denies that he has ever been in Paradise as he sings; that instead, his little faith rather lead him into Hell, and that he remained there and never again returned. In the fervor of his polemic, Cecco never even took the trouble to understand the man whom he criticised, as when he reproves him (ii., 1) for having put everything on this earth subject to Fortune, and defends, against him, the free will of the rational soul, which can overcome the influence of the stars; as if Dante had not been of the very same opinion; or, when he accuses him of never having known *il vero amore*, because in a Sonnet to Cino da Pistoia he declared it possible to change one's affection, etc."[1]

But whatever the world may think of Cecco d'Ascoli as a poet, it cannot well withhold its

1 'Storia della Letteratura Italiana.' (Torino, 1887), Vol. i, p. 299.

admiration for him as a man who had the courage of his convictions, and who was ready and did lay down his life in their defense. Two causes are assigned by Castelli as having perplexed the studies and investigations concerning the life and works of Cecco, and which have prevented him from assuming the place in literature which is his due.

"In the first place, perhaps in extenuation of their nefarious crime, either his accusers or his judges spread the report that beside being one of those heretics (*paterini*) destined by the church to feed with their flesh the flames of the faith, he was also the most bitter, the most ungenerous and uncompromising of the enemies of Dante: and secondly, on account of the legend which seized upon his name and made of him a famous sorcerer and magician."

It is against such criticism as Gaspary's noted above; unjust in the opinion of Castelli, that the latter attempts to defend Cecco d'Ascoli, whom he exalts among the few choicer spirits of Italy, "as a precursor of Giordano Bruno and Galileo in the struggle and in the suffering for the moral liberation of mankind"; and attempts further, "to dissipate about the figure of this mediæval Lucretius, the clouds of prejudice and calumny which have been thickened about him, not only by his persecutors and by the vulgar, but even by modern men of liberal views and lofty intellects."

But let us see who this Cecco d'Ascoli was, who, after slumbering in peace for five hundred years, is now to be roused from his obscure and lowly bed, to be rehabilitated to a place beside Dante. Francesco degli Stabili (Cecco d'Ascoli), was born of 'poor but honest parents,' according to Colocci,—*honesti parenti ma povero*,—in the latter part of October, 1269. His birthplace was Ancarano, a small town near Ascoli, whither his mother had gone to attend a religious festival. He was the son of Simone Stabili of Ascoli, and studied grammar in the latter city up to his fifteenth year, when he went to Salerno, at that time a famous university. Here he probably studied medicine and mathematics, went thence to Paris, and returning to Italy, took up his abode in Bologna. Here at the university he read Astrology, winning great fame and universal applause. This was between the years 1322 and 1325. His success at Bologna soon excited the bitter enmity of his rivals, among whom Dino del Garbo and his son Tommaso were foremost. Through their instigations, Frate Lamberto da Cingoli, a Dominican monk, and inquisitor in the province of Lombardy, brought against him the accusation that he "ha sentenziato e discorso erroneamente di cose attinenti alla Catholica fede." Upon such a vague charge as this Cecco was condemned without delay. The sentence of Frate Lamberto was pronounced on October 16th, 1324. This sentence is so remarkable that I reproduce it here:

"Rev. P. Frater Lambertus de Cingulo Ord. Praed. Inquisitor haereticae pravitatis Bononiae anno 1324. Die xvi decembris Magistrum Cechum filium quondam Magistri Simonis Stabilis de esculo sententiavit male et inordinate locutum fuisse de fide catholica, et propterea eidem penitenti imposuit, ut inde ad xv dies proximos suorum veram et generalem faceret peccatorem confessionem. Item quod omni die diceret xxx pater noster et totidem Ave maria. Item quod qualibet sexta feria jejunare deberet in reverentiam crucis et crucifixi hinc ad annum. Item in omni die dominica audiret sermonem in domo fratrum praedicatorum vel minorum. Item privavit ipsum omnibus libris astrologiae magnis et parvis, quos deponeret apud magistrum Albertum bononiensem. Et voluit quod nunquam posset legere Astrologiam bononiae vel alibi, publice vel private. Item privavit eum omni magisterio et onore cujuslibet doctoratus usque ad suae arbitrium voluntatis. Et condemnavit eum in lxx libris bononiensibus, quas inde ad pasca resurrectionis domini proximi solveret sub poena dupli."

We now lose sight of Cecco d'Ascoli for three years, when he again appears, this time in Florence. Charles, Duke of Calabria, eldest son of King Robert of Naples, entered Florence on the 30th of July, 1326, and in his retinue, in the following year, we find Cecco d'Ascoli holding the office of Physician and Astrologer, doubtless called to this 'high but perilous office' by the renown he enjoyed in that city. But neither his high office, nor popular favor were able to protect him against the persecutions of his enemies. The bishop of Aversa, who held the office of Chancellor at the court of Charles, now became one of their number, instigated by Dino del Garbo. The belief that Cecco was a magician, which had become quite prevalent, and which Villani seems to have shared, doubtless hastened his downfall. The latter says: "I

cancelliere del Duca, ch'era frate minore vescovo d'Aversa, parendogli abominevole a tenerlo il Duca in sua corte, il fece prendere."[2] Of Dino del Garbo's part in the matter, Villani says:

"Questo maestro Dino, fue gran cagione della morte del sopradetto Cecco, riprovando per falso il detto suo libro, il quale letto in Bologna avea. E molti dicono che il fece per invidia."[3]

Cecco was brought before the inquisitor *frate* Accursio, in the church of the minor friars (Santa Croce) where cardinal Giovanni degli Orsini, the papal legate; the Conte da Gubbio, vicar general of the diocese of Florence; the familiars of the holy office, and many other ecclesiastics were assembled. He was condemned to be burnt at the stake, and with him his books, including the 'Acerba.' Not only were all his goods and possessions confiscated,

"but all those persons were excommunicated who possessed any books written by him, unless they brought them to the bishop of the diocese or to the inquisitor of the place, within one day after they had knowledge of the sentence; and likewise those who knowing that others possessed any such books, and did not denounce them, and likewise any person who shall read or shall make use of them in the schools, directly or indirectly, or who shall cite or defend either them or their condemned author."

Cecco made no retraction, and the horrible sentence was fulfilled. He walked with a firm step to the place of execution, outside the *porta alla Croce* where he was bound by a chain to the stake. He met his death with most intrepid courage and unswerving fortitude, on the same day that sentence had been passed upon him, September 16th, 1327.

Even during his life time Cecco d'Ascoli was famous as a sorcerer and magician, and this reputation, in the popular mind, quite eclipsed that of the poet and philosopher. "The very name of the victim immolated by the fearful tribunal, and the name of his native city, served to feed the malignant legend." The name Cecco was changed to *Cieco*, and Cecco d'Ascoli became *Cecco diascoli* or *diascolo*, that is, *Cecco diavolo*.[4] That Cecco believed seriously in Astrology, and professed it openly, cannot be doubted by anyone that has read his 'Acerba.' It is also certain that he shared the common prejudices concerning the mysterious power of divination of magicians and sorcerers, "who either by chance or by the aid of the powers of darkness, succeeded sometimes in foretelling the future and working wonders." But the science cultivated by Cecco d'Ascoli was quite different from magic. His doctrines, as Castelli says, may be restricted to a simple proposition:

"Magic is a thing impious and uncertain in its results: while, on the contrary, the science of the stars and the study of the phenomena of the sub-lunary world, can give to the scholar that power of prescience which raises man to the dignity of the higher intelligences."[5]

Cecco's belief in Alchemy is attested by two sonnets which have been attributed to him. In the chapter, however, entitled "Cecco d'Ascoli and his native city," another side of the man's nature is revealed to us. We find that the heart of the austere man, who devoted his life to the study of *i piu tormentosi problemi della vita*, was not unmoved by gentler emotions.

The lady whom Cecco loved was a native of Ascoli, as we may gather from his affectionate mention of that city when he was obliged to leave it:

"Io mi ricordo che già sospirai
Sì nel partire da quel dolce loco
Ch'io dir non so perchè il cor vi lassai."
Bk. iv., c. 3.

Francesco Novati[6] believes, from the following lines of a sonnet attributed to Cecco, that this lady was a nun.

"Ohimè! sì m'ha condotto *il nero manto*!
Dolce è la morte po'ch'io moro amando
La bella vista *coverta dal velo*
Che per mia pena la produsse il cielo."

Castelli even goes so far as to say that a Sister Lucia Clarissa, of the convent of Santa Chiara "fosse la donna amata dallo sventurato poeta."

In the succeeding chapters Castelli minutely analyses the 'Acerba,' and discusses its metre and language; then follows a discussion of Cecco's Latin works, his relations with Cino da Pistoia, and one of the most important

2 Cronaca, x, c. 39. 3 *Ibid.*, x., c. 42. 4 P. 55. 5 P. 63. 6 *Giorn. storico della lett. ital.*, i., 1., p. 92.

of all entitled "Cecco d'Ascoli and Dante." Cecco d'Ascoli gives us many proofs of his relations with Dante, but the latter does not even give an indication of "having known, loved or hated the Ascolan." It is necessary, therefore, to examine the cause of Dante's silence. "This could not have been due to ignorance of what Cecco was thinking and doing," for the latter was a personage surrounded by the admiration of scholars, by the envy of colleagues and by the favor of the great. Dante could not despise a rival who stood far above the common herd. In answer, Castelli says:

"Io sono convinto che l'Alighieri forse pienamente consapevole della superba impresa che Checco d'Ascoli aveva ideata e veniva faticosamente compiendo; sono convinto, che, pure ammirando in cuor suo la generosità del titanico tentativo, deplorava quello sciupio di forze in opera vana, perchè fatta in condizioni disperate. Per questo, anzichè impugnare le armi invincibli, che suole adoprare contro i maligni e i vigliacchi, egli si ristringe all'ufficio di compiangere ed ammonire l'uomo, fuorviato dalla ebrietà del sapere, che aveva accolto nel cuore la tentazione di donare al mondo un secondo poema."

To follow all the arguments in proof of this statement would lead us too far. A careful reading of the book before us, however, does not convince us that its writer has quite succeeded in freeing Cecco d'Ascoli of the "hereditary prejudice" that has beset him. It is doubtful whether Gaspary, had he lived to read this book, would have changed his opinion given above, in any essential feature. But Signor Castelli's book is a very important contribution to the history of Italian thought in the Middle Ages, and no one can read it without profit. The author is deeply imbued with the spirit of his subject, his fairness is everywhere evident, and he writes in a style that is delightfully clear and attractive. In conclusion, after expressing the opinion that only after the entire text of the 'Acerba' has been critically re-established and the scattered fragments of Cecco d'Ascoli's scientific and literary works have been gathered together, can a true judgment of him be formed, the author says:

"Then will the figure of Cecco, purified and redeemed, rise forth, entire and majestic, like the shade of Farinata from his fiery tomb; then will he rise from the blow that envy has dealt him to admonish us, that if it be the highest glory to die for one's fatherland, to die for science typifies the liberation and the glory of mankind."

HUGO A. RENNERT.
University of Pennsylvania.

ENGLISH VERSIFICATION.

English Versification for the Use of Students. By Rev. JAMES C. PARSONS. Boston and New York: Leach, Shewell, and Sarborn, Copyright, 1891, xiii, 162 pp.

THE teachers of English literature in High Schools and Colleges have long been waiting for this little book,—though I am decidedly late in saying so.

The treatment is frankly dogmatic. Most instructors do not have the time necessary to consider the subject inductively and historically, and the scholars already have some conception of the nature of English verse.

Professor J. Schipper in *Englische Studien* (xviii, 147–150) has given to this book an abundance of blame, interspersed with a sparing amount of faint praise. In spite of all flaws, however, I believe that the little work deserves hearty commendation. The treatment of the subject seems to be, for the most part, clear, concise, and adequate. I have not subjected the book to that "trial by fire," the test of the class-room, but I judge the language to be level to the comprehension of the ordinary Freshman.

Schipper finds the book wanting in a logical arrangement of the material. Though Part i. is entitled "Principles," and Part ii, "Forms," some of the common *forms* of the line and stanza are discussed in Part i. From a purely practical point of view, however, the order of treatment does not seem to be a bad one. Chapter v has a somewhat blind title, "Variety in Metre." The subject treated is *The Stanza.*

The following passage in Mr. Parsons's preface does him injustice:

"The controversy of scholars as to the degree in which *quantity* prevails as a basis for English rhythm has been studiously avoided. It seems sufficient to follow the prevalent

habit of our best poets, as evidenced in their utterance and their works, of assigning to *accent* the determining characteristic of English verse."

Elsewhere in his book our author shows a clear comprehension of the fact that accent can no more be "the determining characteristic of English verse" than it can be "the determining characteristic" of music. I appeal from Philip conscientiously attempting to follow authorities, to Philip uttering his own uncorrupted judgments. Though the quantity of many syllables in English is very variable (that is, depends much upon the connection), yet the quantity of any syllable in a given line is always a matter of importance. Otherwise, the general time-equivalence of the successive feet will not be observed. The line,—

> "While from its rocky caverns the deep-voiced neighboring ocean,"

uses *rocky* as rhythmically equivalent to *deep-voiced*. There is no natural "rest" in the reading to help out the defective quantity of "rocky," and the result is an unrhythmical line. "Evangeline" is a most beautiful poem—but not because of its unrhythmical lines.

Lanier makes the following extreme assertion concerning the quantity of English syllables:

"It is the English habit to utter each word, whether prose or verse, in such a manner that the sounds of which it is composed bear to each other definite and simple relations in point of time. By 'definite and simple relations' is meant the relations either of equality or of proportion according to the small numbers 1, 2, 3, 4, 5, etc."[1]

My own sense of hearing is not accurate enough to verify this statement. I should simply say that, after the rhythm of a poem is clearly established to the ear, the reader instinctively accommodates the quantity (time) of the syllables to the demands of the rhythm. In so far as it is difficult to do this, the rhythm is bad. It should also be remembered, as I have said elsewhere, that

"lyric poetry is that form of verse which is most nearly allied to music in the exactness and the prominence of its rhythm. In free blank-verse . . . . we have frequent omissions of the rhythmical accent even in measures that are filled with sound, frequent displacements of the accent, and a bewildering variety of equivalent forms of the measure; and even the fundamental rhythm itself, which is clearly heard through all interruptions, is not marked off to the ear with the same exactness as in lyric verse."[2]

I would omit the words put in parentheses in the following definition: "Rhythm, in verse, is (caused by) the occurrence of similar phenomena of sound at regular intervals" (p. 1). In the same way *produced by* would be omitted from the definition of English poetical rhythm. A *syllable*, a conception of fundamental importance, is nowhere defined.

The definition of rhyme on p. 3 would include end-rhyme, assonance, alliteration, and various other phenomena; that on p. 43 would include only the first two of these. The characteristics of "*proper* rhymes," given on the same page, apply only to end-rhymes. On pp. 3 and 51 alliteration is given so broad a definition that it would include all the phenomena just assigned to rhyme.

I would suggest that the term *general rhyme* be applied to all the phenomena of *sound-repetition and sound similarity*. Under the general rhyme of a passage of verse would be included the repetition in that passage of any speech-sound or sound-group, or the absence of such repetition; also, the general predominance of any class of sounds, or the absence of such predominance. The following terms would all be more specific: *alliteration* (the repetition of a sound at the beginning of neighboring accented syllables), *general-alliteration* (the general predominance in a passage of any consonant or class of consonants), *Old-English alliteration*, *rhyme* ('International Dict.,' definition 2), *assonance* ('Internatl.,' def. 2), *general assonance* (the predominance in a passage of any vowel-sound or class of vowel-sounds). For example, the following couplet is the conclusion of a general assonance in which the prominent vowel is *ē*:

> "Brown Exercise rejoic'd to hear;
> And Sport leap'd up, and seiz'd his beechen spear."
> ("The Passions," Collins).

I have previously suggested the terms *general alliteration* and *general assonance*

[1] 'Science of Eng. Verse,' p. 60.

[2] 'Lanier Memorial,' p 41.

(*Andover Rev.*, Mch., 1887). Professor Sylvester's term *syzygy* has the same meaning as the first of these, but seems to me very awkward and unpleasant. The importance of having a good name for this phenomenon is very great. Professor Sylvester says, "Verse without syzygy is no more verse than shoddy is cloth."

The facts about alliteration in Old-English poetry are much better stated by Parsons on p. 51 than on p. 79. He seems to be following different authorities in the two passages. He talks of *lines* in one place and of *couplets* in in the other. The first long line of 'Piers Plowman' is printed as a line on p. 52, and as a "couplet" on p. 82.

I will mention some small oversights. On p. 5, in the passage from Emerson, "thou carvest" should be "it carves." In the middle of p. 64, "not" should be "no." A line of poetry receives a wrong rhythmic interpretation on p. 17. The entire stanza is given on p. 37.—It seems wrong to interpret a seven-syllable trochaic line of four accents as "trochaic trimeter with an added syllable" (p. 35). On p. 18 we have a "dactylic tetrameter with a monosyllable instead of the final dactyl," and immediately after a "dactylic pentameter with an added syllable." The lines are;

"Sweet be thy matin o'er moorland and lea."
"Dance the elastic dactylics with musical cadences on."

Of course, the second of these is a hexameter if the first is a tetrameter. In general, I think, the impression of a line is determined by the number of accented syllables that it contains.

Parsons goes too far in making the *amphibrach* and *amphimacer* distinct and important feet in English verse. The measures which are thus denominated are simply expressive varieties of the anapaest and dactyl, and these strange terms in *amphi-* are only an encumbrance. The line which Parsons cites on p. 10 as composed of amphibrachs, is given again on p. 16 as a line of anapaests. The lines on p. 21 should be interpreted, in accordance with the context, as anapestic, and not as made up of amphibrachs and amphimacers, though the expressive caesuras fall somewhat peculiarly. The lines are:

"I galloped, Dirck galloped, we galloped all three."
"Neck by neck, stride by stride, never changing our place."

In explanation of the common substitution of a trochee for an iambus, our author says very suggestively:

"This occurs most easily and properly after a pause . . . The true explanation may therefore be, that it is like the effort made to catch the step, where one is 'falling in' to marching time" (p. 21).

This explains why the substitution occurs just after a pause; but the reason why there is any substitution at all seems to be a desire for variety of effect; usually, in the best poetry, in addition to the mere desire for variety, some peculiarity of the idea demands the substitution in the interest of expressiveness. The unexpected accent at the beginning of line 10 of 'Paradise Lost,' "Rose out of chaos," is highly expressive. We see Creation spring into being at the word of the Almighty.

Historical matter might well be introduced into the book at many points. Indeed, a brief sketch of the history of English verse would add to the value of the book. Such elisions as "th' immortal powers" (p. 22) are an especial mark of Pope and his school.

The 'International Dictionary' defines *anacrusis* more broadly than does Parsons, and a term is needed for the general phenomenon.

Parsons does not say clearly that a "rest" can take the place of an entire foot or entire feet. The third line of "Christabel" should probably be read either as ending with two silent feet, or as having one silent foot in the middle and one at the end; and perhaps all would conceive of the fifth line as ending with one silent foot,—though this pause merges into the long pause that marks the end of the verse-paragraph;[3]

"'Tis the middle of night by the castle clock,
And the owls have awakened the crowing cock,
Tu-whit!—Tu-whoo!
And hark, again! the crowing cock,
How drowsily it crew."

In the same way, we fill out the time of the short lines in "Marmion" with a pause.

The caesura should be more sharply defined as a cessation of the verse-movement, in

[3] See Lanier, 'Sci. of E. V.' 197.

contrast to the *rest*, a pause that counts in the verse-movement.

Parsons utters dangerous doctrine when he says:

"The mute consonant *t* requires more effort than the liquid *l*, and so the one comes to be used in the word *lay*, and the other in the word *tug*" (p. 62).

Pray, how does the *l* "come to be used" in *leap*? and the *t* in *tame*?

Gummere[4] gives a much better definition of Hovering Accent than does Parsons (p. 143). Parsons illustrates Wrenched Accent by a line that most readers do not wrench (p. 144).

Schipper thinks that something should be said by Parsons about the various forms of the *Schweifreimstrophe*. Since Burns uses a *Schweifreimstrophe* in many of his Epistles, in the "Mousie," the "Daisy," the "Bard's Epitaph," etc., the point is well taken. We very much need a technical term here. Why not call this favorite verse-form of the Scottish poet a "tail-rhyme stanza"? The name though not elegant, is highly expressive. A clear idea of the "tail-rhyme stanza," and of its history in English verse down to Shakespeare can be obtained in a few moments by looking up the references under *Schweifreim*, *S. strophe*, etc., in the index to Paul's newly-completed 'Grundriss der germanischen Philologie.'

Chaucer's seven-line stanza, the well-known *Rime-Royal*, should not be called the "Rhythm Royal" (p. 38). If a new name were admissible, "Stanza Royal" would be the better term.

But a truce to fault-finding. Mr. Parsons has written the text-book that many teachers needed, and its defects can easily be remedied in a later edition.

A. H. TOLMAN.

University of Chicago.

CORRESPONDENCE.

SPANISH GRAMMAR.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the April number of the MOD. LANG. NOTES appears a review of my Spanish Grammar signed by C. Carroll Marden (Johns Hopkins University). Would you kindly allow me space in the NOTES for the following remarks on Mr. Marden's notice?

1. The grammar proper of my brief presentation of the essentials of the Spanish language is divided into two parts: namely, 1. the treatment of forms (forty-eight pages); and 2. the syntax (thirty-four pages). Mr. M. might, as his own preference, have objected to such a division. But, instead, he singles out gratuitously part one (with exercises) "as the working part of the grammar," and then criticizes it for lacking certain important syntactical statements actually found in the syntax, and this without a hint—save in a single instance—of their occurrence there. Thus the rules for the position of adjectives and for the use of the possessive, pointed out as missing, are found in their proper places §§ 113, 60–63, 121–124. Every one of the syntactical rules (altogether nine!) briefly stated by needed anticipation in the exercises, and according to Mr. M. found there *only*, are, as a fact, given more fully with examples in their proper places in the syntax.

2. Mr. M. wants more than "one" model verb (he suggests four or five) under each of the subordinate classes of regular verbs. In the first place, two are actually given under each of classes a. and b., and then anything more would be as superfluous as to give more than one type-verb for each class of ordinary regular verbs. How far the proposed repetition of the same principle would aid the student in recognizing several hundred verbs, (more than three hundred without counting compounds of extant simple verbs) is easily perceived. Real aid in this respect is afforded the learner by a short description of the verbs of each class. A list of the verbs might have been added, but as no such list is or ought to be committed to memory, I concluded—as I think rightly—that for reference the student would be better helped by one alphabetical list at the end of the book, than by four in different places within the book.

3. "The regular verbs," says Mr. M., "are arranged with no attempt to classify them according to their irregularities." Not only are they classified according to their irregularities (with references, besides, to the phonetic explanation of irregular forms) in §§ 86–87, but

[4] 'Hand-book of Poetics,' p. 142.

the method of studying them according to that classification is stated in § 87. The alphabetical reference-list is simply the place where to find any of them directly in that study, and later.

4. Mr. M. calls the space alloted to the irregular verbs "meagre in the extreme." The space cannot be too small if the rules are correct, complete, and easily applied by students had in view. The verb chosen as an example (wrongly quoted by the way), *querer*, can be conjugated by the ordinary student, who knows what precedes, as easily and as correctly by the directions given in a couple of lines, as if the verb were spread out in full for the convenience of an indolent intellect or a child-learner (for whom the book is not written).

5. The classification of the auxiliaries with the irregular verbs Mr. M. considers unhappy, because it will prevent the student from beginning early to construct compound tenses and to read. Indeed, this classification, the only logically defensible one, does delay by two or three lessons the opportunity of "constructing compound tenses"! but it does not delay early reading even that much, for no reading in my judgment can be profitably begun before the irregular verbs are mastered.

6. Mr. M. condemns as a bad innovation the use of the terms 'tonic' and 'atonic' for the varied forms of the personal and possessive pronouns. I cannot claim in this respect any "innovation," as the terms occur in both purely scientific and other scholarly works. To be sure, the terms preferred by Mr. M. have much greater currency, but they are inadequate (for instance, *yo* may be "conjunctive" or "disjunctive"; *mío* "pronoun" or "adjective"; etc.).

7. Mr. M. censures the arrangement of the exercises at the end of the book, because experience has convinced him that they should immediately follow the rules. My experience has convinced me that the other arrangement is better.

In conclusion, I must leave it with those interested at all in the unpretentious book in question, to estimate the value of a summary disparagement of it on such grounds as those referred to above.

Respectfully,

A. H. EDGREN.

Göteburg.

[I beg leave to add the following in regard to certain points in Prof. Edgren's letter:

1. The need of certain syntactical rules in connection with the "treatment of forms," is clearly felt by Prof. Edgren, and in view of this fact, the rules for position of atonic pronouns are placed in part one, while the rules for position of adjectives must occur only in part two, and the personal accusative construction is mentioned among the exercises. As they are all considered by the author as necessary to a proper comprehension of the exercises which are based on the first part of the grammar, these facts should all be found in their proper place in this first part (not necessarily excluding a repetition or cross references when the 'Syntax' is treated).

Furthermore, the 'only' quoted by the author, when taken in connection with the paragraph in which it occurs, will be found used simply in connection with part one and exercises, with no reference to the 'Syntax.' In fact, my general criticism is not that important facts are omitted, but that "the arrangement of the material is not well adopted for class-work."

2. The main difficulty in connection with the study of Spanish irregular verbs, is not in learning the characteristics of each class but in knowing which verbs belong to the several classes. If the student can associate four or five current verbs with each class, he is much better equipped for reading, and this, too, with very little extra labor. The short description of the verbs of each class ought, of course, to be added, but (with exception of *-uir* verbs) it does not relieve the beginner of the necessity of verifying each new verb by means of the general alphabetical index.

3. My remarks in regard to the twenty-nine irregular verbs are intended to apply only to the conjugated forms. I regret that my statement is misleading. These irregular verbs are classified according to a well-defined system, but, "referring for the forms of each verb to the alphabetical list below." The verbs in the alphabetical list might have been grouped as nearly as possible in accordance with the author's classification of irregularities. For reference at any later time, these twenty-nine verbs, together with the other irregular forms, are found in the alphabetical index at the end of the book.

4 and 5. In regard to the tabular system of arrangement, I believe Prof. E. is unique in his objection, as also in insisting on a mastering of the irregular verbs before beginning to read.

6. The word "innovation" naturally applies only to elementary school grammars. The terms "tonic" and "atonic" are, in themselves, easily comprehensible, but, when used in reference to kindred pronoun groups, they refer to the form of the word and not to its accentuation in the modern language, thus involving a knowledge of stress-group phonetics needless in an elementary Spanish class.

In conclusion, I beg leave to say that if certain passages in my review are not so clearly stated as they might have been, I hope the fault will be attributed to the attempt to condense the material, so as briefly to mention two grammars on the same article. In regard to the grammar under consideration, I might add that owing to the prominence of the author as an educator, it deserves an unbiased examination by every teacher of Spanish.

C. CARROLL MARDEN.]

A NOTE ON THE ANGLO-SAXON 'OROSIUS.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS;—In Sweet's 'Orosius,' p. 234, l. 24, there seems to be no meaning in *tó geheton*. Otherwise the passage is simple enough, though the translator has utterly failed to understand his original, as a glance at the Latin shows.

I would suggest a change of *tó geheton* to *tóge heton*, or *tóga heton*. The words *ane tunecan . . . þa þe tóge heton* will thus be a rendering of the Latin *togae*.

F. A. BLACKBURN.

University of Chicago.

BRIEF MENTION.

The next regular meeting of the Modern Language Association of America will be held at Washington, D. C., December 27, 28, 29. Members of the Association who wish to read papers at this meeting are requested to communicate at once with the Secretary, James W. Bright, Johns Hopkins University, Baltimore, Md.

One of the most easily effected as well as most important improvements in the teaching of French would be the general substitution, in class use, of literature of dignified and substantial worth, for so much that is trivial, childish, or ephemeral. It is not the fault of the French language or of French literature, but of an injudicious choice of texts on the part of teachers, that earnest-minded students are so unfortunately apt to feel, especially at an early stage of their course, that much of what they are given to read is frivolous or simply insipid. For a happy combination of dignity with sustained variety, of seriousness and instructiveness with vivacity, 'Un Philosophe sous les toits,' by Emile Souvestre, is scarcely to be equalled. Fraser's edition of this classic (D. C. Heath & Co.) was favorably reviewed in these columns as long ago as 1887 (vol. ii, pp. 199–201). Another edition, bearing date of 1893 and coming from the Cambridge University Press (New York: Macmillan), is by H. W. Eve, M.A., Head Master of University College School, London. To 150 pages of admirably printed text it adds over 100 pages of scholarly notes (in which there is not a line of superfluity or padding), while the Introduction gives an account of the author's literary career full enough to serve for more than the traditional aggravation of ignorance which so often does prefatory duty in similar cases. In one important respect this excellent edition differs from that of Professor Fraser: it is not provided with a vocabulary.

MODERN LANGUAGE NOTES.

Baltimore, December, 1893.

COMPARISON OF TWO ACADIAN FRENCH DIALECTS SPOKEN IN the north-east of North America with the Franco-Canadian dialect spoken at Ste. Anne de Beaupré, Province of Quebec.[1]

I.

SINCE the appearance of Professor Sheldon's article, "Some Specimens of a Canadian French Dialect Spoken in Maine," deprinted from *Transactions and Proceedings of the Modern Lauguage Association of America*, Vol. iii, 1887, pp. 210–18, following Professor Elliott's series of articles on Canada and the language,* interest in French dialects spoken on this continent has shown itself by the appearance in 1888 of Professor Squair's paper mentioned above; of Professor Chamberlain's article[2] and very useful bibliography, part ii, *Dialect Notes*, 1890; of Professor Fortier's article, "The Acadians of Louisiana," *Publications of the Modern Language Association of America*, vol. vi, 1891; and of Professor Chamberlain's articles, "Notes on the Canadian French Dialect of Granby, P. Q.," MOD. LANG. NOTES, Jan., 1892, and the "Canadian French Dialect of Granby, Phonetics," Jan., 1893.

Having spent some time among the Acadians on the north coast of the Baie des Chaleurs at the town of Carleton (former ancient name Tracadiegash) and also at Cheticamp on the north-west coast of Cape Breton Island, and having taken as accurate notes as possible on the popular language spoken in these remote and somewhat isolated settlements, it seemed to me worth while, as being a step toward showing the similarity and the difference in the phonology and phraseology of these dialects, to give a comparison of some of these features, with those of some American French dialect already investigated in some of the above named articles.

I take first for comparison the results obtained by Professor Squair to whose courtesy I owe a copy of his work at Ste. Anne de Beaupré.

As the dialect variations continually relate to more than the particular vowel or consonant under discussion in Professor Squair's lists, there is no other way, as far as I know, by which the differences existing between the three dialects can be made so approximately accurate and clear as by recording the pronunciation of each word in the Acadian dialects phonetically. Of course, Professor Squair's lists and headings are cited textually, exactly as he published them, and for ease of comparison, I have placed his Canadian word-list between my Acadian lists. It must be kept in mind, however, that excepting the particular vowel or consonant discussed by Professor Squair in any one word, it is in many cases impossible to be positive whether the rest of his word agrees exactly or not with the same word recorded in the dialects examined by myself. By cross references to where he may have noticed the same word two or three times, such points may in some cases be cleared up, but it must be obvious that scientific accuracy can be approximately secured only by seeing the entire word written phonetically.

The sound notation here used with the exception of *ḥ* (Spanish *jota*)[3] is identical with that used by Professor Sheldon in his article above referred to:

VOWELS: a, Fr. pas; å, E. law; ȧ, Fr. rat; ã, Fr. an, *en*; æ, E. hat; ǣ, Fr. *in*; é, Fr. dé; è, Fr. tête; ẽ, nasal of *é*; ə, Fr. de; i, Fr. ni; ɪ, E. pin; ó, Fr. pot; ò, Fr. tort; õ. Fr. *on*; ö, Fr. peu (rare); ő, more closed than Fr. peu (ö, as in Fr. peur, rarely heard); ȫ, Fr. *un*; u, Fr. tout; ŭ, E. pull; ü, Fr. lune.

CONSONANTS: b, Fr. bout; d, Fr. dent; f, Fr. faux, g, Fr. gros: h, Fr. honte ḥ, Sp. jefe; k, Fr. car; l, Fr. long; m, Fr. mot; n, Fr. ni;

1 Examined in 1888 by Professor Squair of the University of Toronto; published in *Proceedings of the Canadian Institute*, and also separately printed, entitled: "A Contribution to the Study of the Franco-Canadian Dialect."

* In *American Journal of Philology*. See "Table of References," end of present article.

2 "Dialect Research in Canada."

3 *Phonetische Studien*, iii. Band, 1890, pp. 339–40.

ñ, Fr. enseig*n*ement; p, Fr, *p*as; r, Fr. *r*ond; lingual; s, Fr. *s*i; š, Fr. c*h*amp; t, Fr. *t*as; v, Fr. *v*ent; w, Fr. *oui*; y, Fr. *y*ole; z, Fr. *z*èle; ž, Fr. *j*oue.

The *numbers* of the lists and the *first* heading is quoted from Professor Squair's "Contribution" and apply naturally only to his word list.

The comments made below these headings by way of comparison are my own.

"(1) (a, å in this list pronounced like *a* in E. *hat*").

In regard to the *a* in question in Professor Squair's list, to the best of my observation, the Carleton and Cheticamp sound in most of these same words seems to me to be rather the *a* in Passy's *rat, patte*,[4] than that of the E. *a* in *hat*;* however, I was often in doubt, and, perhaps, in some words where I have noted *à* the more nearly correct notation should be *æ*.[5]

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àlé	*a*ller	àlé
2	àršé	*a*rchet	àršé
3	àrdæ̃	*a*rdent[6]	àrdæ̃
4	æržæ̃ (f) / àržæ̃ (f)	*a*rgent[6]	æržæ̃ (f) / àržæ̃ (f)
5	ærpæ̃ / àrpæ̃	*a*rpent[6]	ærpæ̃ / àrpæ̃
6	æriér† / àriér	*a*rrière[7]	æriér† / àriér
7	àtàšé[8]	*a*ttacher	àtàšé[8]
8	bàgàž	b*a*gage	bàgàž
9	bàg	b*a*gue	bàg
10	bàlè	b*a*lai[9]	bàlè
11	bàtèm	b*a*ptême	bàtèm
12	bàri	b*a*ril	bàri
13	bàt	b*a*ttre	bàt
14	kàbàrè	c*a*baret	kàbàrè
15	kàšé	c*a*cher	kàšé
16	kàfé	c*a*fé	kàfé
17	kàž	c*a*ge	kàž
18	kànàl	c*a*nal	kànàl
19	kàn	c*a*nne	kàn
20	kànõ	c*a*non	kànõ[10]

4 'Les sons du français,' 3d. edition, p. 80, 5°.

5 Cf. Professor Sheldon's remark on æ and à, p. 2, "Specimens."

6 Cf. Professor Squair's remark under (17).

7 Cf. his (12), no. 5.

* Cf. M. Napoléon Legendre's remark in regard to this *à* on p. 132 of the work mentioned in note no. 39, and see his example; this, of course, applies to Canadian French.

† Cf. Jônain's *airière*.

8 àmàré, Fr. *amarrer* is far more usual in all senses.

9 Cf. Prof. Squair's list (5), no. 4.

10 A suspicion of ñ however; perhaps kànõñ.

	CARLETON.	STE. ANNE.	CHETICAMP.
21	kàp	c*a*p	kàp
22	kàràktèr	c*ara*ctère[11]	kàràktèr
23	kåròt	c*a*rotte	kåròt
24	kàrt	c*a*rte	kàrt
25	kàskyèt	c*a*squette	kàstšèt[12]
26	šæpó / šàpó	ch*a*peau	šàpó
27	šàržé	ch*a*rger	šàržé
28	šèrité[13]	ch*a*rite	šàrité
29	šàs	ch*a*sse	šàs
30	šàt	ch*a*tte	šàt
31	šåtimæ̃[14]	ch*a*timent†[15]	šåtimæ̃[14]
32	dü "black"	cir*a*ge	širàž
33	klàkyé	cl*a*quer	klàtšé
34	kõpàñi	comp*a*gnie	kõpàñi
35	kõpâtir	compâtir	kõpàtir
36	dàm	d*a*me	dàm
37	dézàst[16]	dés*a*stre	dézàst[16]
38	détàšmæ̃	dét*a*chment[15]	détàšmæ̃
39	ékàrlàt	éc*arla*te	ékàrlàt
40	ékàrté	éc*a*rter	ékàrté
41	éklàté	écl*a*ter	éklàté
42	égàl[17]	ég*a*l	égàl[17]
43	âbràsé	embr*a*sser	âbrasé
44	ãgàñé (cf. list 3, no. 33)	eng*a*ger	ãgàñé (cf. list 3, no. 33)
45	aràb[18]	ér*a*ble	aràb[18]
46	èskàlyé(f)[19]	esc*a*lier	èskàlyé[19] (m, f)
47	èsklàv	escl*a*ve	èsklåv
48	étàb[18]	ét*a*ble	étàb[18]
49	étàž (f)	ét*a*ge	étàz (m, f)
50	fàb[18]	f*a*ble	fàb[18] and / fåb
51	fas	f*a*ce	fas
52	filàs	fil*a*sse	filàs
53	fõsé,† (Fr. *fessér*)	fr*a*pper	fõsé†
54	frõmàz[20]	from*a*ge	fõrmàz[20]
55	gàž (f)	g*a*ge	gàž (m)

11 Cf. Prof. Squair's list (12), no. 7, and foot note.

12 Cf. Prof. Sheldon's no. 23, tèl=Fr. quel, and his numbers 24 and 25 of "Specimens."

13 Perhaps influenced by šèr, Fr. *cher*.

14 In Carleton and Cheticamp this å corresponds regularly to Fr. *à*. I know of but one exception: bâtimæ̃=Fr. *bâtiment*, but cf. Prof. Squair's list 2, no. 8.

15 Cf. Prof. Squair's no. 17. † And also Prof. Chamberlain's comment on the word in MOD. LANG. NOTES, Jan., 1893, "Granby Dialect," p. 31, no. 5.

16 Cf. Beyer und Passy, 'Das gesprochene Französisch,' p. 87, §19, and note 2 (Cöthem, 1893); also Passy, 'Les sons du Français,' p. 101, §190 (3d. edition, 1892).

17 There is no form ég.=Fr. *égaux*.

18 Cf. again, Beyer und Passy §18; also Passy, 'Les sons ...,' §184 (2); also Passy, 'Étude sur les changements phonétiques, §379.

19 Cf. again, Passy's 'Étude,' §529.

20 Cf. for almost the opposite of this L. formaticum=Fr. *fromage*, Suchier's 'Le Français et le Provençal,' p. 56, §24 of P. Monet's translation (Paris, 1891) or Gröber's 'Grundriss,' p. 589, §24; also cf. Passy's 'Étude,' §543.

	CARLETON.	STE. ANNE.	CHETICAMP.
56	gàlèt	*g*alette	gàlèt
57	gàrd (f)	*g*arde	gàrd (m)
58	gàrdé	*g*arder	gàrdé
59	glàs	gl*a*ce	glàs
60	gràp	gr*a*ppe	gràp‡
61	grâté	gr*a*tter	grâté
62	grâv	gr*a*ve	grâv
63	grimàs	grim*a*ce	grimàs
64	hàš[21]	h*a*che	hàš[21]
65	hàrdi[22]	h*a*rdi	hàrdi[22]
66	hârd[22]	h*a*rdes	hârdes[22]
67	imàž	im*a*ge	imàž
68	påpàsiæ̃[23]	imp*a*tient	påpàsiæ̃[23]
69	æ̃stàlé	inst*a*ller	æ̃stàlé
70	žàrdâ[24]	j*a*rdin	žàrdâ[24]
71	làrž	l*a*rge	làrž
72	làrm	l*a*rme	làrm
73	màsõ[25]	m*a*çon	màsõ
74	màl	m*a*l	màl
75	màrb[16]	m*a*rbre	màrb[16]
76	màrhé and màršé	m*a*rcher	màršé
77	màriàž	m*a*riage	màriàž
78	màrtó	m*a*rteau	màrtó
79	màsàk[16]	m*a*ssacre	màsàk[16]
80	ménàž	mén*a*ge	ménàz
81	mizârâb[18]	miser*a*ble	mizarâb[18]
82	mutàrd	mout*a*rde	mutàrd
83	nàp	n*a*ppe	nàp
84	òràž (f)	or*a*ge	ôràž (f)
85	pâkàž	p*a*cage	pâkàž
86	pàr	p*a*r	pàr
87	pàrtir[26]	p*a*rtir[27]	pàrtir[26]
88	pàsiæ̃s[28]	p*a*tience	pàsiæ̃s[28]
89	plàs	pl*a*ce	plàs
90	prâtik	pr*a*tique	prâtik
91	kàrkyé	qu*a*rtier	kàrtšé
92	ràs	r*a*ce	ràs
93	(ràv)‖	r*a*dis	(ràv)‖
94	ràm	r*a*me	àvirõ* (Fr. *aviron*)

21 The aspiration is slight, due here, perhaps, to imitative origin; elsewhere, I think mostly to educational influence.

† A form like Fr. *frapper* is not popular.

‡ mæ̃—Fr. *main* in the sense of Fr. *poignée* is more usual.

22 Cf. preceding note, no. 21.

23 Cf. list 11, no. 26 and list 16, no. 5. This is the regular form in both of the Acadian dialects for Fr. forms beginning with *im*, *in*, denoting privation. The Fr. *-ent*, close observation assures me to be rather æ̃ than å—; in adverbial terminations corresponding to Fr. *-ment* I feel positive of it.

24 Just as I have observed in Paris the distinction between Fr. *en* or *an* and *on* to be disappearing in favor of *on*; so in these two Acadian dialects I notice a parallel between õ, à, and æ̃ mostly in favor of æ̃.

25 Also this form—Fr. *maçonnerie*.

26 But ž pår while Cheticamp has ž pàr.

27 Cf. Prof. Squair's list 3, no. 48.

28 See notes nos. 23 and 24.

‖ A form like Fr. *radis* is not in use.

* M form like Fr. *rame* is not in use. To row to the shore—nàžé à tèr—Fr. *nager à terre*.

	CARLETON.	STE. ANNE.	CHETICAMP.
95	ràvàz	r*av*age	ràvàž
96	žrəgàrd[30]	(je) reg*a*rde*[29]	žrəgàrd
97	rətârdé[31]	ret*a*rder[31]	rətârdé[31]
98	sàž	s*a*ge	sàž
99	spèktàk[18]	spect*a*cle	(not used)
100	târdé	t*a*rder	tàrdé
101	trâs	tr*a*ce	trâs
102	vâš	v*a*che	vâš

"(2) (*a*, å, à in this list pronounced like *aw* in E. *saw*)."

The agreement of the vowel discussed in this list (with one exception, bàtimæ̃‡=Fr. *bâtiment* being the form in both Carleton and Cheticamp) with that of the same words in the two Acadian dialects is perfect. Slight variations in other respects will be seen by the following comparison.

	CARLETON.	STE. ANNE.	CHETICAMP.
1	i† å[32]	(il) *a*	i å[32]
2	ákåblé	acc*a*bler	ákåblé
3	åšå[32]	ach*a*t	åšå[32]
4	åmåsé	am*a*sser	åmåsé
5	-åsiæ̃[33]	-*a*tion	-åsiõ[34]
6	àvòkå	avoc*a*t	àvòkå
7	bå	b*a*s	bå
8	bàtimæ̃[35]	b*â*timent	bàtimæ̃[35]
9	brå	br*a*s	brå
10	så	*ça*	så
11	kàrnå	caden*a*s[36]	kårnå
12	kåré	c*a*rré	kåré
13	kåró	c*a*rreau	kåró
14	kåròs	c*a*rosso	kåròs
15	kå	c*a*s	kå
16	kåsé	c*a*sser	kåsé

*29 Prof. Squair's footnote: "I have however heard the *a* of *regarde* pronounced at Ste. Anne like *aw* in E. *saw*."

30 The second sing. imperative is pronounced rəgård, Fr. *regarde*.

31 But tår—Fr. *tard*; see list 3, no. 68.

† For this conversational *i*-form, cf. Passy und Beyer, 'Das gesprochene Franzõsisch,' p. 124, §91.

32 This is invariably the pronunciation of final *a* in the Acadian dialects and Prof. Squair's words point, without exception, to the same rule.

33 In this dialect -åsiæ̃ regularly—Fr. *ation*.

34 The õ is so forcible as to make me doubtful if -åsiõñ be not a more faithful transcription.

‡ I was told by M. Napoléon Legendre that this (bàtimæ̃) pronunciation was the one commonly heard in the country places about Quebec. I, myself, noted it at the Falls of Montmorency, nine miles from Quebec.

35 bâtimæ̃ (cf. note 23) in these two Acadian dialects in regard to the rule which can be established, that dialect å regularly corresponds to Fr. â, Passy's *a* in *pas* and final Fr. *a*, is an exception, perhaps due to confusion with the à in bàt—Fr. *battre*; nevertheless the verb form is bâtir—Fr. *bâtir*.

36 Cf. Prof. Squair's remark under d, and see note 119.

	CARLETON.	STE. ANNE.	CHETICAMP.
17	šå	cha*t*	šå
18	kōbå	comb*a*t	kōbå
19	kōdånė́	cond*a*mner	kōdånė́
20	kràšå	crach*a*t	kràšå
21	dånė́	d*a*mner	dånė́
22	débå	déb*a*t	débå
23	dézå	déj*à*	dézå
24	délikå	délic*a*t	délikàt
25	åbàrå	embarr*a*s	åbàrå
26	åtåsé	ent*a*sser	åtåsé
27	èstòmå	èstom*a*c	èstumå
28	étå	ét*a*t	étå
29	fràkå	frac*a*s	fràkå
30	gåñé	g*a*gner	gåñé
31	gå[37]	g*á*rs	gå
32	gåtó	g*á*teau	gåtó†
33	gåté	g*á*ter	gåté
34	grå	gr*a*s	grå
35	ægrå	ingr*a*t	ægrå
36	lå	l*à*	lå
37	fåtiké* (Fr. *fatigué*)	l*a*s	lasé‡
38	måšé	m*á*cher	måšé
39	måšwèr	m*á*choire[38]	måšwèr
40	mirå:k[39, 18] (:=long å)	mir*a*cle	mirå:k (:=long å)
41	på	p*a*s	på
42	påsé	p*a*sser	påsé
43	påté	p*á*té	påté
44	påtĭsəri	p*á*tisserie	A form like this not used
45	plå	pl*a*t	plàt[40]
46	ràmåsé	ram*a*sser	ràmåsé
47	rå[41]	r*a*s	A form like Fr. *ras* not used
48	šèvé, Eng, "shave" is popular råzé	r*a*ser, ras	šèvé, E. 'shave' is also used råzé
49	rå[41]	r*a*t	rå[41]

37 Fem. is gàrs=Fr. *garce*.

† kèk—"cake" is more popular.

* A form like Fr. *las* is not in use, also cf. list 3, no. 41

38 Cf. Prof. Squair's list 14, no. 31.

39 In regard to the å in this word, it is an exception in the two Acadian dialects where à would be expected, for here in these two dialects certainly M. Napoléon Legendre's rule applies: "Devant *bl* et *cl*, il se prononce de la même manière" (that is, à), etc. . . "il y a exception pour mirâcle,', p. 132, tome vi, *Mémoires et Comptes-Rendus de la Société Royale du Canada*, 1887. (Tome vi, Montréal, 1888).

40 Cf. M. Legendre's remark in the work just cited (note 39).."le *t* se fait sonner à la fin de quelques mots," etc., p. 134.

41 Passy in *Phonetische Studien* i. Band, s. 26, writes the *a* in Fr. *rat*: rà and the *a* in Fr. *ras*: ra; Beyer says the modern tendency in French seems to be to bring *a* and à together. 'Phonetik,' p. 20 (Cöthen, 1888). Undoubtedly, as a rule, dialect å corresponds to Fr. *á*, *a* in pas and Fr. final *a*; while à corresponds to the *a* in Fr. *patte*; Beyer's remarks, I think, will furnish a key for dialect variations from this rule.

	CARLETON.	STE. ANNE.	CHETICAMP.
50	rəpå	rep*a*s	rəpå
51	sòldå	sold*a*t	sòldå
52	tràkå	trac*a*s	tràkå
53	vå žə vå[42]	v*a*	vå žəvå[42]

"(3) (*a*, *á* in this list pronounced like *au* in Fr. *chaud*)."

This is not the case in the words of the Cheticamp and Carleton dialects placed below with the Ste. Anne list for comparison. The vowel discussed is not that in Fr. *chaud*, but the same as the one in the preceding list (2), save that when in a final syllable and followed by a pronounced consonant, whether voiced or unvoiced, it is longer. Professor Squair in his N. B. below his original list says:

"There is a tendency to drawl the *a* or *á* of many of these words, so that it comes to have almost the sound of *ou* in E. house."

I noted this same peculiarity at the Falls of Montmorency, and even went so far as to characterize the sound as a diphthong. It is less noticeable in these two Acadian dialects. The following indicates the pronunciation of these words, which, besides the above difference in the *a* vowel sound, are pronounced in Carleton and Cheticamp as here indicated. The sign (:)=length.

	CARLETON.	STE. ANNE.	CHETICAMP.
1	å:z (f)	*á*ge	å:ž (m)
2	å:m	*á*me	å:m
3	å:n	*á*ne	å:n
4	å:b and åbr	*a*rbre (first *r* silent)	å:b and å:br
5	bå:z	b*a*se	A form like Fr. *base* is not in use
6	bå:s	b*a*sse	bå:s
7	båtå:r	bât*a*rd	båtà:r

42 Beyer and Passy in 'Das gesprochene Französisch' give the popular forms žə vé and žə va, p. 136, note 4.

‡ It seems to me *nearer* the mid-back-wide round as in Fr. *or* than the mid-back-narrow round as in Fr. *beau*. [Cf. Professor Chamberlain's article: "The Canadian French dialect of Granby," MOD. LANG. NOTES, Jan. 1893, nos. 2, 3 and 4, p. 31: "Fr. *a*– o (sound of *o* in E. *nor* very nearly")]. However, in these two Acadian dialects, I do not think it is either, and should call it low-back-narrow round as in E. *fall, saw*. M. Paul Passy says in regard to this sound or rather what I suppose to be this sound:

"L'arrondissement extranormal des voyelles vélaires n'est pas rare... Il suffit de mal ouvrir la bouche en disant (ɐ) (Fr. pas) pour qu'on puisse le prendre pour (ɔ.)..qui est la voyelle de l'anglais *saw 'scie*.'"

'Etude sur les changements Phonétiques,' p. 136, §308.

	CARLETON.	STE. ANNE.	CHETICAMP.
8	bàvå:r	bav*a*rd	bàvå:r
9	bàzå:r	baz*a*r	bàzå:r
10	bizå:r	biz*a*rre	A like form not in use
11	blåmé	bl*á*mer	blåmé
12	brâkå:r	branc*a*rd	brâkå:r
13	büvå:r	buv*a*rd	büvå:r
14	kàdå:v43	cad*a*vre	kàdå:v
15	kå:dr*	c*a*dre (d=t)	kà:dr (cf. list 3, no. 30.)
16	kànå:r	can*a*rd	kànå:r
17	šå:l	ch*á*le	šå:l
18	šå:r	ch*a*r	kar (E. "car")
19	šårèt	ch*â*rette	šårèt
20	šâsi	ch*a*ssis	šâsi
21	fòrzō†=Fr. *forgeron*	ch*a*rron	fǒzǒrdəšårèt†=Fr. *faiseur de charette*
22	šâtó	ch*á*teau	šâtó
23	klå:s	cl*a*sse	klå:s
24	déklåré	décl*a*rer	déklåré
25	dépå:r	dép*a*rt	dépå:r
26	yåb44	di*a*ble	džåb44
27	dizgrå:s45	disgr*a*ce	dizgrå:s45
28	ékråzé	écr*a*ser	ékråzé
29	égå:r	ég*a*rd	égå:r
30	âkådré	enc*a*drer	âkàdre (cf. no. 15)
31	épå:r	ép*a*rs	A like form not in use
32	èspå:s (f)	esp*a*ce	èspà:s (f)
33	fâḥé46	f*á*cher	fâḥé46
34	grå:s	gr*â*ce	grå:s
35	hàzå:r	has*a*rd	hàzå:r not very popular
36	å:r	h*a*rt	ǒriòt‡=Fr. ?
37	æ̃få:m	inf*á*me	æ̃få:m
38	žå:r	j*a*rs	žå:r
39	lå:š	l*á*che	lå:š

43 Used much in the expression ž sũ màl kàdåv=*je suis mal cadavre*, that is, *mal portant*.

* As noted before several times, the *r* in this position as in popular Fr. generally, is not heard. It is, however, here distinctly heard: cf. also no. 4.

44 Cf. Pascal Poirier's remarks in tome iii, article on "La langue acadienne," beginning p. 63 of *Soirées Canadiennes*: "Il y a aussi une différence notable entre la prononciation acadienne et la prononciation canadienne des lettres *gu*, *qu*, *di*, *tu*, suivies d'une voyelle."

At the Falls of Montmorency, I noted the forms gyåb=Fr. *diable*; gyǒ=Fr. *Dieu* and gyiåmæ̃=Fr. *diamant*. Carleton has respectively yåb, yǒ and yiåmæ̃; Cheticamp džåb, džǒ and džiàmæ̃. The treatment of Fr. *t* and *d* before front vowels in these dialects offers some of the prettiest subjects of research and explanation that the student of Romance philology can desire.

45 Assimilation to the voiced *g*; cf. žvàl=Fr. *cheval*.

46 The clue to the origin of this peculiar guttural aspirate, Professor Sheldon gives us on the last page of his "Specimens."

‡ A form like Fr. *hart* is not in use.

† A form like Fr. "charron" is not in use.

	CARLETON.	STE. ANNE.	CHETICAMP.
40	lå:r	l*a*rd	lå:r
41	fatiké*	l*a*sse	làsé*
42	må:l	m*á*le	mâ:l
43	mårdi	m*a*rdi (*s* silent)	màrdi
44	må:rs	m*a*rs (*s* silent)	mâ:r
45	pàpå	p*a*pa	pàpå
46	på:k	p*a*que	på:k
47	pårk	p*a*rc	pårk
48	i på:r†	(il) p*a*rt	i pàr†
49	plå:t	pl*á*tre	plå:t
50	på:t	p*á*te	på:t
51	plüpå:r	plup*a*rt	plüpå:r
52	kà:r47	qu*a*rt	kà:r47
53	råklé	r*a*cler	råklé
54	ràmâsé	ram*a*sser	ràmâsé
55	rå:p	r*á*pe	rå:p
56	rå:r	r*a*re	rå:r
57	râtó	r*á*teau	rå:tó
58	râtlé‡	r*á*teler‡	râtlé
59	rəgå:r	reg*a*rd	rəgå:r
60	rəlåšé	rel*á*cher	rəlåšé
61	rənå:r	ren*a*rd	rənå:r
62	rətå:r	ret*a*rd	rətâr
63	så:b	s*a*ble	sàb
64	Rišå:r48	Rich*a*rd	Rišå:r48
65	så:b	s*a*bre	så:b
66	tå:š	t*á*che	tå:š
67	tåšé	t*á*cher	tåšé
68	tå:r	t*a*rd	tå:r
69	tâ:s	t*a*sse	tâ:s
70	tâté	t*á*ter	tâtê
71	vå:z49	v*a*se	vå:z49

"(4) (*ai* in this list pronounced like è in French *très*)."

This statement applies also to the vowel of most of the Acadian words discussed; differences in this respect as well as possible differences in other respects between the three dialects being brought out by the comparison. It should be remarked, however, that in the Acadian words, the quantity of this sound is

* A form like Fr. *lasse* is not in use; cf. no. 37, list 2.

† Cf. the star (*) on p. 11, for the pronoun *i*; and for the vowel, list 1, no. 87.

47 Cf. E. Morceau's remarks in *Soirées Canadiennes*, "Notre prononciation," tome i (pp. 243-8):..."et la même voyelle dans la même mot, placé différement, ou pris dans un autre sens, n'a plus du tout le même son. Nous disons correctement *un quart d'heure*...et nous prononçons *une heure trois quorts*."

‡ Prof. Squair's note: "In the second sing. impera. of this verb the form *rète* is often used." Also Carleton usage.

48 This word I recorded at the Falls of Montmorency as having a diphthong in it, for the å sounded just like the diphthong in E. *shower*.

49 Most commonly heard in the expression pàtǒšé dålàvåz=Fr. *patanger dans la vase*; vǒz=E. "flats." On the seaboard, the substitution of vaz for Fr. *boue* (not in use) is natural. I take Professor Squair's word, of course, to be E. "vase," also våz in the Acadian dialects.

very short, like that in Passy's ren=French *renne*.[50]

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àféblir	affaiblir	àfèbli[51]
2	èg	aigle	èg
3	(sür)[52]	aigre	(sür)[52]
4	égwiy	aiguille	èdžwiy[53]
5	èl	aile	èl
6	émé	aimer	èmé
7	òriñé	araignée	ŏrñé
8	bèsé	baisser	bèsé
9	bədèn[54]	bedaine	bədèn[54]
10	kyès[55]	caisse	tšès[55]
11	kàpitèn	capitaine	kàpitèn
12	kõbinèzõ	combinaison	kõbinèzõ (not very popular)
13	fèb	faible	fèb
14	fõtèn	fontaine	fõtèn
15	frèz	fraise	frèz
16	grèn	graine	grèn
17	lèn	laine	lèn
18	lèsé	laisser	lèsé
19	mèg	maigre	mèg
20	mèzõ	maison	mèzõ
21	rèzõ	raison	rèzõ
22	rətrèt	retraite	rətrèt
23	sèzõ	saison	sèzõ
24	trèté	traiter	trèté

JAMES GEDDES, JR.

Boston University.

"TO TAKE TIME BY THE FORELOCK."

THE very interesting paper "On the Source of the Italian and English Idioms meaning 'To take Time by the Forelock'" ('Publications of the Mod. Lang. Assoc. of America,' viii, 303 ff.) suggests a few notes supplementing, in part, the collections of the author, Professor Matzke.[1]

The passage from Politian which Professor Matzke quotes from the 'Vocabolario Universale Italiano' and which, as he says, has eluded all his attempts to verify it, may be found in the *rispetti* beginning "O trionfante sopra ogni altra bella," st. 7. ('Poesie del magnifico Lorenzo de' Medici e di altri suoi Amici e Contemporanei,' Lond., 1801, ii, p.66).

> "Il tempo fugge, e tu fuggir lo lassi,
> Chè non ha il mondo la più cara cosa;
> E se tu aspetti che il maggio trapassi,
> Invan cercherai poi di cor'la rosa;
> Quel che non si fa presto, mai poi fassi,
> Or che tu puoi non istar più pensosa;
> *Piglia il tempo che fugge pel ciuffetto,*
> *Prima che nasca qualche stran sospetto.*"

The note of Politian mentioned by Erasmus without a reference (Matzke, p. 323) forms cap. 49 of Politian's 'Miscellanea.'[2] The title is 'Contentio epigrammatum graeci Posidippi: et latini Ausoni super occasionis imagine: tum pulcherrima ecphrasis graeci Callistrati.' The contents of the note are very much what Professor Matzke divined; but it is to be observed that Politian speaks of the epigram of Ausonius as well-known (*celebre*).[3] At the end he refers to an oration of "Nicephorus" *de virgine Deipara*.

The oration of Nicephorus Gregoras Εἰς τὸν εὐαγγελισμὸν τῆς ὑπεραγίας Θεοτόκου[4] has, perhaps, never been printed; but the same author's 'Byzantine History' contains a passage which, according to Boivin, is identical or almost identical in phraseology with the exordium of the oration. This passage is used to illustrate the remark Ἀλλ' ἡ τοῦ χρόνου ταχίστη φορὰ βραδυτῆτα πραγμάτων οὐκ οἶδε φιλεῖν, and runs as follows:

Ἐμοὶ γὰρ τῶν ζωγράφων ἐκείνους πολλάκις ἐπῄει θαυμάζειν, καὶ τῶν ἀνδριαντοποιῶν ὁπόσοι τῆς χρονικῆς περιόδου τὸ τάχος μιμεῖσθαι διὰ τῆς τέχνης ἐθέλοντες ἄνδρα ποιοῦσιν ὀπισθοφάλακρον μὲν ὡς ἐπίπαν, οὐ πάνυ δ' ἀναφαλαντίαν, ἀλλὰ μέτωπον προϊσχόμενον λαῖσιον καὶ κόμην ἐκεῖθεν μακρὰν καθειμένον. Τἄλλα γὰρ ὄντες σο-

1 After this paper was in the hands of the editor, I received the 'Proceedings of the Mod. Lang. Assoc. for 1892,' from which it appears (p. lxv) that, at the meeting at which Professor Matzke's paper was read, Dr. Pietsch referred to Cato and Professor Bright to Shakspere ('Othello,' 'All's Well') and Tennyson ('To the Queen').

2 Sig. h iii of the first edition (Florence, 1489). The Harvard College Library copy contains the interesting autograph inscription:
"Angelus Politianus Alexandro Sartio Bonofi Suo. | dono dat: Monumtũ & pignus amoris: mcccclxxxxi. Die. Maj. Bononie. | Ego Angelus Politianus: | Qũ vis Archetypus [*illegible*] nugas."

3 Machiavelli's "Capitolo dell'Occasione" ('Opere,' ed. 1550, pt. v, pp. 33, 34) beginning "Chi se' tu, che non pas donna mortale," is a paraphrase of the epigram of Ausoniur (cf. Villari, 'Niccolò Machiavelli e i suoi Tempi,' 1882, iii, 177).

4 The title and the opening words (Ἐμοὶ δὲ τῶν ζωγράφων πολλάκις ἐκείνους ἐπῄει θαυμάζειν καὶ τῶν ἀνδριαντοποιῶν) are given by Boivin in the list of the works of Nicephorus prefixed to his edition of the 'Byzant. Hist.' (see 'Byzant. Hist. SS.,' vol. xx, sig. dij, Venice, 1792, or Migne, 'Patrol. Gr.,' cxlviii, 50).

50 Passy, 'Les sons du Français,' third edition (Paris 1892), p. 80, 6°.

51 I have put on record a half dozen infinitives in *i* in this dialect; they are rare.

52 A form like that of Ste. Anne is not in popular use.

53 Cf. Prof. Sheldon's "æn ėdžlïidž" Fr. une aiguille, no. 36, "Specimens."

54 Means, however, in the popular speech a man with *embonpoint*.

55 The remark in regard to Fr. *t* and *d* before front vowels in note 44 applies no less aptly to the treatment of Fr. *k* and *g* before front vowels.

φοὶ μόνης λείπονται φωνῆς ἐνταῦθα· καὶ ταύτην δὴ ταῖς τῶν χρωμάτων ἥκιστα μιμεῖσθαι δύνανται βαφαῖς. ὅθεν σιγῶσαν οὑτωσί πως ἱσταῖσι νομοθεσίας εἰκόνα, καὶ ἀγεκλάλητον κήρυκα πᾶσιν ἀεὶ διανέμουσιν, οἷς ἐῤῥιθυμημένον τὸν βίον ἀνύειν οὐκ ἔστιν αἰδῶς, μονονουχὶ βοῶντες, ὡς κατόπιν ἰοῦσι τριχῶν οὐ παρέξει λαβὴν ὁ Καιρὸς, ἀλλ' ὄλισθον καὶ ἀποτυχίαν τοῦ ποθουμένου μακράν, τῆς ἐμπροσθία ἤδη τοῦ χρόνου λαβῆς παρεῤῥυηκυίας καὶ ὅλως ἀπηγορευκυίας ἅπαν τὸ ἁμιλλώμενον. ('Byz. Hist.' xiii, 1, 4, 'Corpus SS. Hist. Byzant.,' xix, ii, 633, Migne, 'Patrol. Gr.,' cxlviii, 852). All this is repeated almost word for word later in the same work (xxii, 4, 2). See also St. Cyril on John vii, 34, and Nicephorus Collistus, 'Eccl. Hist.,' xvi, 22.

At page 323 Professor Matzke quotes from Erasmus's 'Adagia':

"Ad quod erudite simul et eleganter allusit quisquis is fuit, qui versiculum hunc conscripsit *Fronte capillata, post est Occasio calva*,"

adding in a foot note: "It would be interesting if it were possible to answer this question of Erasmus." The line occurs in the so-called 'Disticha Catonis,' ii, 26:

"Rem tibi quam nosces aptam dimittere noli:
Fronte capillata, post est Occasio calva."[5]

The query of Erasmus refers not to the whereabouts of the verse, but indicates merely a general doubt as to the author of the collection. This doubt is more clearly expressed in the dedicatory epistle (dated Aug. 1, 1523) prefixed to his own edition of the 'Disticha':

"Porro cujus Auctoris sit hoc opus, et utrum unius, an plurium, non admodum referre puto. Catonis ob id tantum arbitror dici, quod sententias habeat Catone dignas."

In his scholium on this distich he refers to his own note in the 'Adagia.'

The immense popularity[6] of "Cato" throughout Europe in the Middle Ages lends to the occurrence of this line in the 'Disticha' an important bearing on some of the questions discussed by Professor Matzke. For whatever purpose the extant Anglo-Saxon version was prepared, the record of Otloh's attempt[7] to oust Cato and Avian from the schools and to introduce his own 'Libellus Proverbiorum' establishes the fact that the 'Disticha' was used as an elementary manual by pupils in the eleventh century, and there is abundant evidence of its continuous employment as a school-book, in England as well as elsewhere, down to 1750 or even perhaps 1800.

Much of this evidence is conveniently summarized by Beets ('De "Disticha Catonis" in het Middelnederlandsch,' pp. 4 ff.), who also gives a useful, though far from complete, bibliography.[8] There were about a dozen different English translations before 1600, besides an abundance of English reprints of the Latin texts (see Hazlitt's 'Warton,' iii, 133 ff.; Hazlitt, 'Handbook,' p. 78, 'Collections and Notes,' [1st Series,] p. 72, 2d. Series, p. 87).

Two or three additional bits of testimony with regard to the use of the work in English schools may not be out of place.

In 'Piers Plowman,' C, viii, 30–34, Sloth confesses:

"Ich haue be prest and person . passyng therty wintere,
ȝut can ich nother solfye ne synge . ne a seyntes lyf rede.
Ac ich can fynde in a felde . and in a forlang an hare,
And holden a kny ȝtes court . and a-counte with the reyue;
Ac ich can nouht constrye Catoun . ne clergialliche reden."

In the 'Towneley Mysteries' (p. 94, *Prima Pastorum*), one shepherd says to another, who has quoted Virgil:

5 Cf. 'Dist.,' iv, 45: "Quam primum rapienda tibi est occasio prima, Ne rursus quaeras quae jam neglexeris ante."

6 See especially Zarncke, 'Der deutsche Cato,' p. 1; Feifalik, 'Sitzungsb. d. Wiener Ak., Phil.-Hist. Cl.' xxxvi, 211; Paul Meyer, *Romania*, vii, 20; Manitius, *Philologus*, li, 164–171.

7 Manitius, *Philologus*, li, 166, referring to Pez, 'Thesaur. Anecd.' iii, 2, 487. Cf. John of Salisbury, 'Polycraticus,' vii, 9, 'Opera Omnia,' ed. Giles, iv, 112,—a passage quoted by Cannegieter, 'Rescripta Boxhornio,' cap. 3, as "vii, 3." Conrad of Hirschau (twelfth century) says that Cato followed the grammar; Sicut literam sillabae vel dictionis cognitio, sic Cato Donatum in parvulorum studio subsequitur. 'Dial. super Auctores,' ed. Schepss, p. 31. No doubt the 'Disticha' was compiled for boys in the first place, as most scholars agree.

8 At p. 103, Beets, apparently following Engelmann's 'Bibl. Script. Class.,' ed. Preuss, p. 110, gives the following entry:

"*Cato's Moral distichs englished* in couplets with some account of the piece and conjectures concerning its author by Benj. Franklin, 1735. Philadelphia, B. Franklin."

The author of this version was not Franklin, but James Logan, and the title-page runs as follows, according to P. L. Ford, 'Franklin Bibliography,' 1889, p. 15: "Cato's Moral Distichs Englished in Couplets. Philadelphia: Printed and Sold by B. Franklin, 1735." Mr. Ford is wrong, however, in his note: "The work is reprinted and fully described in Phile's *Philobiblion*, ii, 25." The Messrs. Phile reprinted book i. only.

"It semys by youre Laton
Ye have lerd youre Caton."

A 'catalogue of books at Stafford Castle, 1556' includes 'Cato, cum Comento. W. de Worde, Lond., 1508,' and 'Cato, Anglice. Thos. Berthelet, Lond., 1550' (Historical MSS. Commission, Appendix to Fourth Report, p. 328).

Skelton, "Speke, Parrot," vv. 181 ff., complains that

"Plauti in his comedies a chyld shall now reherse,
And medyll with Quintylyan in his Declamacyons,
That Pety Caton can scantly construe a verse,"

referring, no doubt, to the *Breves Sententiae* prefixed to the 'Disticha,' and not, as Dyce supposed, to the *Facetus*.

In Nicholas Breton's 'Wits Trenchmour,' 1597 (p. 17, 'Works,' ed. Grosart, vol. ii.), a father interrogates his son:

"Mine Hoast . . . began to examine his Sonne of his study, in this manner. Come hether Sirra, how haue you spent these fiue last yeares, that I haue beene at no little charge with you for your learning? Let me heare you what haue you read, since you gaue ouer your Grammer, and your Cato, and those toyes."

Drayton, in a charming passage in his "Epistle to Henry Reynolds" (vv. 17 ff., 'Works,' ed. 1748, p. 393, 'Selections,' ed. Bullen, p. 140) tells us how young he was when he read Cato:

"For from my cradle you must know that I
Was still inclin'd to noble Poesie;
And when that once *Pueriles*[9] I had read
And newly had my *Cato* construed,
In my small selfe I greatly marveil'd then
Amongst all others what strange kinde of men
These Poets were; and pleased with the name
To my milde Tutor merrily I came,
(For I was then a proper goodly page,
Much like a Pigmy, scarse ten years of age."

The evidence of Charles Hool, in the *Advertisement* to his edition of the 'Distichs' "with one row English and another Latin" (London, 1659), is particularly interesting:

"I shall only say, that this Book hath been every where approved on, and taught in Schools and all Countries for these many Ages together, insomuch, as Planudes turned the Distichs into Greek. Erasmus made Scholia's, and others before him had written Commentaries upon them. Corderius for his own ease and Scholars benefit construed them in French, and some (about 70 years since) converted his construction into English. Sir R. Baker J. P. and sundry others, have rendred them in English Verse: So that I shall neither seem to introduce a new Author, or to bring any uncouth device into our Schools, if for the sweetning of this Poet, and that children may more easily digest it I take the like course that others of greater worth have done before me."

We also learn from Hool that the famous sixteenth century school-master Richard Mulcaster thought Cato "too serious for little Ones that mind nothing beyond their toys."

There can be no doubt, then, that such of the Elizabethan writers as had attended a grammar-school had made the acquaintance of Occasio with her locks in front. Shakspere has at least three allusions to the idea.

"If he found her accordant, he meant to take the present time by the top and instantly break with you of it." ("Much Ado," i, 2).

"Not one word more of the consumed time.
Let's take the instant by the forward top."
("All's Well," v, 3, 38–39.)

"He protests he loves you
And needs no other suitor but his likings
To take the safest occasion by the front
To bring you in again."
("Othello," iii, 1, 50–53.)[10]

9 This is Leonhard Culmann's 'Sententiae Pueriles pro primis Latinae Linguae Tyronibus ex diversis Scriptoribus collectae.' (Malone, 'Life of Shakspeare,' in the Var. of 1821, ii, 104; Dyce's Peele, 2d ed., i, 156.) Charles Hool translated this manual.

10 Of the editors of Bacon's 'Essays,' Dr. Aldis Wright and Mr. Reynolds quote the line "Fronte capillata," etc. (*Of Delays*) but neither refers to Cato. Mr. Reynolds (p. 157) adds interesting passages from Rabelais ('Gargantua,' i, 37) and Cardan ('De Sapientia,' lib. iii.).

Add "Et verissimum certe est quod de occasione sive fortuna dici solet, si transferatur ad naturam: videlicet, *eam a fronte comatam, ab occipitio calvam* esse." Bacon, 'Novum Organum,' i, 121, 'Works,' ed. Spedding, i, 216.

Cf. Mulcaster, 'Positions,' 1581, ed. Quick, p. 18:

"Wherfore I must once for all, warne those parentes, which may not do as they would, vpon these same lettes which I haue recited, or any other like, that they take their oportunitie, when so euer it is offered, bycause occasion is verie bald behinde, and seldome comes the better."

Greene, "Philomela," 1592, 'Works,' ed. Grosart, xi, 122:

"Seeking fit oportunitie to find Madame Philomela in a merrie vaine, for Time is called that Cappilata [sic] Ministra that fauours Louers in their fortunes."

Greene, "Never too Late," 1590, 'Works,' viii, 90:

"Francesco . . . tooke opportunitie by the forhead."

Gabriel Harvey, "Pierce's Supererogation," 1593, 'Works,' ed. Grosart, ii, 309:

"I dare not say that Pittacus was as wise, as he, that beginneth like front-tufted Occasion (for Occasion is balde behinde)."

It is worth observing that this distich of Cato's is separated by only four from his "Somnia ne cures" (ii, 31) triumphantly quoted by Dame Pertelote in the "Nun's Priest's Tale" (120–121):

> "Lo Catoun, which that was so wys a man,
> Seyde he nat thus: 'Ne do no fors of dremes'?"

That the use of the book in schools was known to Chaucer is suggested by a passage in "The Manciple's Tale" (228–230):[11]

> "The firste vertu, sone, if thou wolt here,
> Is to restreyne and kepe wel thy tonge:
> *Thus lerne children whan that they ben younge.*"

The first two lines are Cato's "Virtutem primam esse puta compescere linguam." The lines quoted from "The Manciple's Tale" occur in a discourse which is full of reminiscences of the 'Tractatus de Arte Loquendi et Tacendi' of Albertanus Brixiensis, and the 'Tractatus' quotes the Latin verse with a "Catho dixit"; but the italicized line is Chaucer's own. To be sure, the proverb also occurs in the 'Roman de la Rose':

> "Sire, la vertu premeraine
> . . . . . .
> C'est de sa langue refrener."
> (13117–21, ii, 48, Michel)

and "Thus lerne children whan that they are yonge" may mean only that one of the first lessons of our youth is to hold our tongues. But it is in any case likely that Chaucer knew his Cato in the original and had studied it at school. The fact that he regularly uses the form *Catoun* is not proof that he knew the 'Disticha' in a French translation only (cf. Fiedler, Herrig's *Archiv*, ii, 396, with Beets, *op. cit.*, p. 101). The same form *Catoun* occurs in a passage ("Merchant's Tale," 133) written, as Koeppel (Herrig's *Archiv*, lxxxvi, 38–39) has proved, when Chaucer had the Latin text of Albertano's 'Liber Consolationis' before him.

It may be that Chaucer neglected the picturesque "fronte capillata" because he did not understand it. The verse certainly gave much trouble. The compilers of the 'Cato Rhythmicus' ('Berichte üb. d. Verhandl. der k. sächs. Gesellsch. d. Wissensch.,' xv, 62) misunderstood it. The compiler of the 'Cato Leoninus' (*id.*, xxii, 187), and the Middle Dutch and Middle High German translators omit it. Of the three Old French versions that have been published,[12] only that of Elie de Wincestre (439 ff., ed. Stengel, p. 128) reproduces the idea of the original clearly. The anonymous Old French translator whimsically renders the verse by

> "Tun frunt ad cheuelure
> Ne séés cum long tens te dure
> Quant fortune te fra cauf,"
> 582 ff., p. 129.

and the words of Everard are so ambiguous that one cannot blame the author of the Vernon MS., Middle English version, for misunderstanding them and rendering the whole distich in the following absurd fashion:

> Profitable þing to þe
> Leeue hit not to ȝare;
> þat forehed is lodly
> þat is calouh and bare.
> (381–384, ed. Goldberg, *Anglia*, vii, 173).[13]

The introduction of *Fortune* by Everard is noteworthy ("Kar fortune est chaniable"). Elie has *aventure* ("Aventure est chaniable," etc.). The Anglo-Saxon Cato edited by Nehab does not contain the distich at all.

Burton quotes "Post est occasio calva" in a note to "Omit not occasion, embrace opportunity, lose no time," in the remarkable gnomic "member" of his 'Anatomy of Melancholy' (pt. ii, sec. 3, memb. 7).

11 See Lounsbury, 'Studies in Chaucer,' ii, 359. Cf. Zupitza, Herrig's *Archiv*, xc, 262, and add: "And Cato doth say, that in olde and yonge The fyrste of vertue Is to keep thy tonge." F. S[eager], 'The Schoole of Vertue,' 1557, vv. 491–494 (Furnivall, 'Babees Book,' etc., p. 344). Cato is often referred to in Seager's treatise.—The remarks of Paul (*Beitr.* ii, 419; cf. Sievers, id., xii, 493) in defence of the MS. reading "Drle tugende sint in dem lande, swer der eine kan begân" ('Minnesangs Frühling,' 14, 14 f.) might perhaps, have been strengthened by a reference to this distich of Cato's.

12 Stengel, *Ausg. u. Abh.*, nr. 47. Professor Manly reminds me of the fact that Planudes did not understand this line and that Scaliger ascribes his blundering translation of it to the faulty reading *post haec* for *post est*. See Scaliger's note in Arntzen's 1735 ed. of Cato, p. 333. The oldest Cato MS. (the Veronensis), oddly enough, omits the whole verse; see K. Schenkl, *Ztschr. f. d. österreich. Gymn.*, xxiv, 497.

13 The Fairfax MS. fragment (ed. by Brock in the E. E. T. S. 'Cursor Mundi,' p. 1669) lacks this part of the 'Disticha.' I know nothing of the English version contained in the Dublin (Trinity College) MS. ('Hist. MSS. Commission, Fourth Report,' *App.*, p. 596) and the Hengwrt MS. ('Second Report,' *App.*, p. 106). Perhaps it is Burgh's (cf. Zupitza, Herrig's *Archiv*, xc, 296).

Though Chaucer nowhere mentions the distich under consideration, it is worth noting that the "elapsum semel Non ipse possit Iuppiter reprehendere" of Phaedrus (v, 8) quoted by Professor Matzke (p. 315) is pretty well reproduced by the proverbial

"For tyme ylost wol not recovered be" ("Troilus," iv, 1283), which appears also in "The Hous of Fame":

> "For tyme ylost, this knowen ye,
> By no way may recovered be" (1257-8),

and in two passages of the "Confessio Amantis":

> "For no man may his time lore
> Recover"
> (ed. Pauli, i, 298)

> "But so wise man yet never stood
> Which may recover time ilore"
> (ed. Pauli, ii, 51) [14]

as well as in the English 'Romaunt of the Rose':

> "Thy tyme thou shalt biwepe sore
> The whiche never thow maist restore
> For tyme lost, as men may see,
> For no thyng may recured bee"
> (5121–24, Kaluza, p. 295),

where the original has merely:

> "Le tens qu'auras perdu plorras
> Mes recovrer ne le porras"
> (Kaluza, p. 294; Michel, i, 155.)

The substitution of Fortune for Occasion in the allegory took place earlier than Professor Matzke seems to think (p. 326). See "Perceval le Gallois":

> "Ha! Perceval, fortune est cauve
> Derrière et devant chevelue.
> Maudehait ait ki te salue
> Et ki nul bien te viut ne prie!
> Que tu ne l'as desiervi mie,
> Fortune quant tu l'encontras."

(vv. 6024 ff., Potvin, i, 201; cf. vv. 6040 ff., and Everard's Cato, quoted above.)

It is also of some interest in connection with Professor Matzke's argument about the introduction of the allegory of *Occasio* into England, to observe that the substance of Posidippus's epigram was actually published *in English* as early as 1586, three years before the date of Greene's "Menaphon." In Geffrey Whitney's 'Choice of Emblemes' (Leyden, 1586), p. 181,[15] Alciato's figure is copied and the copy is accompanied by the following version of the Latin translation of Posidippus's lines:

"IN OCCASIONEM."

"To my Kinsman M. GEFFREY WHITNEY.

"What creature thou? *Occasion I doe showe.*
On whirling wheele declare why doste thou stande?
Bicause, I still am tossed too, and froe.
Why doest thou houlde a rasor in thy hande?
That men maie knowe I cut on euerie side,
And when I come, I armies can deuide.

"But wherefore hast thou winges vppon thy feete?
To showe, how lighte I flie with little winde.
What meanes longe lockes before? *that suche as meete,*
Maye houlde at firste, when they occasion finde.
Thy head behinde all balde, what telles it more?
That none shoulde houlde, that let me slippe before.

"Why doest thou stande within an open place?
That I maye warne alle people not to staye,
But at the firste, occasion to imbrace,
And when shee comes, to meete her by the waye.
Lysippus so did thinke it best to bee,
Who did deuise mine image, as you see."

Professor Matzke remarks (p. 333) that "in the English expressions it is Time or Opportunity whose forelocks must be grasped, and not Fortuna." The passages furnished him by Dr. Murray cannot have included the following from Nashe, 'Have with you to Saffron-Walden,' 1597 ('Works,' ed. Grosart, iii, 12): "To whom I wish no better fortune, than the forelockes of Fortune he had hold of in his youth."

I cannot refer to the Italian original of Greene's lines in the "Tritameron of Love" (Matzke, p. 334). The sonnet of Lorenzo de' Medici, beginning:

> "Amico, mira ben questa figura,
> Et in arcano mentis reponatur,"[16]

is worth comparison. It is reprinted in explanation of a pretty figure of Fortune's wheel in Jeronimo Ruscelli's 'Imprese Illustri' (Venice, 1580), p. 89, and reads as if really written to accompany some such design.

14 See Lounsbury, 'Studies in Chaucer,' ii, 151; cf. *Harvard Studies and Notes in Philology and Literature*, i, 54-55.

15 'A Choice of Emblemes, and other Devises, for the moste parte gathered out of sundrie writers, Englished and Moralized. And divers newly devised, by Geffrey Whitney.' I have used the fac-simile reproduction edited by Mr. Henry Green, London, 1866.

16 'Poesie,' London, 1801, p. 169.

The double-faced Fortuna mentioned by Professor Matzke at p. 329 is abundantly illustrated by E. Gorra, 'Studi di Critica Letteraria,' 1892, in an essay "Di alcune propaggini del Romanzo della Rosa."

It is idle to multiply references to emblem-books for *Occasio* or *Fortuna*, but the following lines from 'Achillis Bocchii Bonon. Symbolicarum Quaestionum Libri Quinque' (Bologna, 1574), lib. iii, symb. 71, p. cliii, are worth quoting:

"Iam tibi dum rebus se occasio amica gerendis
Opportune offert fronte comata, tene.
Momento præteruolat haud vnquam reditura.
Occiput en calva est. lentus es? illa abijt."

The accompanying engraving represents Occasio lying face downward on the rim of an upright wheel. In Gilles Corrozet's 'Hecatomgraphie,' 1540, emblem 84, as described by Henry Green, 'Shakespeare and the Emblem Writers,' p. 261,

"Occasion is in a boat and standing on a wheel; she has wings to her feet, and with her hand she holds out a swelling sail; she has streaming hair, and behind her in the stern of the boat Penitence is seated, lamenting for opportunities lost."[17]

GEORGE LYMAN KITTREDGE.
Harvard University.

*ON THE SOURCE OF THE ITALIAN AND ENGLISH IDIOMS MEANING 'to take time by the forelock,' with special reference to Bojardo's Orlando Innamorato, book ii, cantos vii–ix, by J. E. Matzke.**

PROFESSOR MATZKE states the results of the first part of his researches on page 331 in these words:

"The revival of the allegory of Lysippus, which seems to have been completely forgotten after Ausonius, was due to Poliziano. (1). Through him Bojardo became acquainted with the epigram of Ausonius, and he brettonized the idea in his episode of the chase of the Fata Morgana by Orlando. (2). The formulating of the idea into an idiom seems also to be due to Poliziano. The oldest instances employ the words tempo and occasione; later Fortuna supplants almost entirely these older words."

1. On page 323 the writer quotes the following passage from Erasmus;

"Ejus (sc. Temporis) simulachrum ad hunc modum fingebat antiquitas. Volubili(s) rotae pennatis insistens pedibus, vertigine quam citatissima semet in orbem circumagit, priore capitis parte capillis hirsuta, posteriore glabra, ut illa facile prehendi queat, hac nequaquam. Unde dictum est 'occasionem arripere.' Ad quod erudite simul et eleganter allusit quisquis is fuit, qui versiculum hunc conscripsit

'Fronte capillata, post est Occasio calva.'"

In a foot-note referring to *quisquis* the author adds: "It would be interesting if it were possible to answer this question[1] of Erasmus."

A glance into Otto, 'Die Sprichwörter der Römer,' Leipzig, 1890, s. v. *occasio*, or into Forcellini, 'Lexic.,' Prati, 1858–75, s. v. *occasio*, or into Grimm, 'Wb.,' s. v. *Gelegenheit*, shows that the line is taken from the so-called 'Catonis disticha.' The complete distich[2] reads:

"rem tibi quam noscis aptam dimittere noli,
fronte capillata post est (var. haeo) occasio calva."
'Catonis dist.,' 2, 26.

"The collection dates from a good period, perhaps s. iii–iv, A. D."[3]

Considering the popularity which the 'Disticha' enjoyed during the Middle Ages, the numerous MSS.,[4] their use as a school-book,[5]

17 Green, p. 265, reproduces plate vii of David's 'Occasio Arrepta Neglecta' (Antwerp, 1605). The title of the plate is "Dum Tempus labitur, Occasionem fronte capillatam remorantur." Time is flying through the air. A number of men are grasping at the forelocks of Occasio (who stands on the ground) and one has a firm hold. One speech in the accompanying dialogue is significant: "Aufugiat? sparsos potius pro fronte capillos Arripite." Add de Hooghe's plate (to which Professor Manly calls my attention) in Green, p. 13.

**Publications of the Mod. Lang. Assoc.*, Vol. viii, No. 3, pp. 303–334.

1 There is no question that Erasmus wants to say: Whoever wrote this verse, whether Cato or somebody else. Erasmus has himself edited the Disticha: 'Disticha moralia, titulo Catonis, cum scholiis auctis Erasmi Roterodami. Apophthegmata Graeciae sapientum, interpr. Erasmo. Eadem, per Ausonium, cum schol. Erasmi . . . ,' Londini, 1514. See 'Ersch and Gruber,' s. v. *Erasmus*, p. 203, and Bursian, 'Gesch. d. class. Philol.,' München, 1883, p. 148.

2 I quote from Grimm.

3 Teuffel-Schwabe; tr. by Warr, § 398, 1.

4 On MSS. and editions see Teuffel-Schwabe, l. c., 2. Add 'Dicta Catonis quae vulgo inscribuntur Catonis disticha de moribus,' ed. G. Némethy, Budapestini, 1892.

5 Eckstein, 'Lat. Unterricht' (Schmid, 'Encyklop.,' 4, 237).

the frequency with which they are quoted by other writers, the many translations into other languages,[6] nobody will believe that the allegory of Lysippus was forgotten after Ausonius and that it needed Poliziano to revive it.

Of Italian translations of Cato I have at hand only Tobler, 'Die altvenez. Übersetzung d. Sprüche d. Dionysius Cato,' Berlin, 1883:

Tu nò uoler abandonar
La causa,
La qual tu cognose
Couigneuol ati(,);
Lo fronte pleno de cauili(;),
De darere
Questa ocasion
Sera calua. P. 63.

The MS. is of the second half of the thirteenth century. Of English translations, Goldberg, 'Ein englischer Cato' (*Anglia*, vii, 165–177) is the only one at my disposal:

Profitable þing to þe
Leeue hit not to ȝare;
þat forehed is lodly
þat[?] is calouh and bare.
P. 173.

The MS. was written about 1375.

I have found also the following instances:

monstrum!
Fronte capillata, sed retro rasa caput!
Henricus Septimellensis, "Elegia de diversitate fortunae" (M. P. 204, 855).

These words are addressed to Fortune.—On the popularity of the poem see Gaspary i, 43.

... capitis pars anterior vestita capillis
Luxuriat, dum calvitiem (V. calvitie) pars altera luget.
Alanus, 'Anticlaudianus' (Wright 2, 400).

This is said of Fortuna.

Episcopi cornuti
conticuere muti,
ad predam sunt parati,
et indecenter coronati
pro virga ferunt lanceam,
pro infula galeam,
clipeum pro stola,
[hec mortis erit mola,]
loricam pro alba,
[hec occasio calva,]
pellem pro humerali
pro ritu seculari.
Carmina burana xvii, 7.

6 On mediæval translations and editions see Teuffel-Schwabe, l. c. 2. A Catalan translation is spoken of by Morel-Fatio in his "Katalanische Litteratur" (Gröber's 'Grundriss,' ii, 2, 108).

Fortune plango vulnera
stillantibus ocellis,
quod sua mihi munera
subtrahit rebellis;
verum est quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata. *Ibid.*, lxxvii, 1.

Fortune bona primitus
voluntas est inmersa,
in meque mihi penitus
novercatur aversa.
In valle 'haec parapsidis'
stat fronte capillata,
que nunc 'aures' aspidis
habet retro calvata. *Ibid.*, 174, 11.

Ventura son, c'a tutto il mondo impero,
Di dietro calva e co 'l ciuffetto in alto.
Matteo Frescobaldi Rim. 74[7].

I may finally quote from Burckhardt, 'Civilis. of the Renaissance in Italy'; tr. by Middlemore, New York, 1890, p. 421. The author is speaking of the triumphal entrance of Alfonso the Great into Naples (1443):

"The part of the procession which the Florentines then present in Naples had undertaken was composed of elegant young cavaliers, skilfully brandishing their lances, of a chariot with the figure of Fortune, and of seven Virtues on horseback. The goddess herself, in accordance with the inexorable logic of allegory to which even the painters at that time conformed, wore hair only on the front part of her head, while the back part was bald, and the genius who sat on the lower steps of the car, and who symbolised the fugitive character of fortune, had his feet immersed (?) in a basin of water."

2. Professor Matzke is convinced that Bojardo has made use of the epigram of Ausonius. The question arises: How did Bojardo become acquainted with it?

The editio princeps of the Epigrams of Ausonius was published in 1472.[8] The first two books of the 'Orlando Innamorato' were completed in MS. in 1482.[9] Bojardo's love of classical antiquity and his familiarity with it are well known. Why not suppose that he obtained his knowledge of the allegory from Ausonius himself? The writer's supposition that Bojardo became acquainted with the epigram of Ausonius through Poliziano is not

7 'Voc. della Crusca,' Firenze, 1878—s. v. *Ciuffetto.*

8 D. Magni Ausonii opuscula, rec. C. Schenkl, Berolini, 1883, p. xxvi.

9 Gaspary ii, 292.

sufficiently substantiated; nor could it be substantiated since the work of Poliziano to which Erasmus alludes was not in Professor Matzke's hands. Does this work contain in full the epigram of Ausonius, and if so, when was it published?

The writer believes Bojardo to be also directly indebted to Poliziano, and he thinks that this can be shown from the coincidence of the following two lines:

P. Ella fugge da me sempre davante.
B. La fata sempre fugge a lui davante.

I must say that the phrase is much too common to prove anything. Furthermore, Professor Matzke is greatly tempted to see in

Ella fugge da me sempre davante

"some hidden reference to the allegory of the lost opportunity." I am entirely unable to discover any such reference. The next line reads:

Come agnella, dal lupo, fuggir suole

and if there is some classical reminiscence in these lines, it is of Daphne's flight before Phœbus (Ovid, 'Metam.,' l. 1, 452—, especially 505[10]).

The verses of Poliziano which the writer quotes from the 'Vocab. univ. ital.' and which he has been unable to verify, are given by the 'Voc. della Crusca,' s. v. *Ciuffetto* as Poliziano Rime C. 199.

On page 324, Andrea Alciati, celebrated as jurist and emblem-writer, is strangely called an engraver. As to the history of Alciati's 'Emblems,' the statements of the writer will, I am afraid, mislead others, as they have misled me. I must refer the reader to Green's 'Andrea Alciati and his books of emblems,' London, 1872. It would have been sufficient to state that the Augsburg ed. of 1531 is the earliest known edition and that the Lyons ed. of 1551 is "the standard of by far the greater number of the editions that followed."[11] The title of the Lyons ed. of 1551 reads: 'Emblemata D. A. Alciati, denuo ab ipso autore recognita, ac, quae desiderabantur, imaginibus locupletata,' Lvgd., 1551, and not 'Andreae Alciati Emblematum Flumen abundans,' which is the title given by Green to his reprint, London, 1871.

Alciati's epigram "In Occasionem" is said to be "evidently a paraphrase of Posidippus." I print here for comparison the same paraphrase by Alciati's friend Erasmus from his Opera; t. 2, Basileae, 1540, p. 253:

Quae patria artifici? Sicyon. quo nomine? nomen
Lysippo dictum est. ipse quis es? loquere.
Illa ego cuncta domans Occasio. cur age pinnis
Insistis? uoluor atque rotor assidue.
Cur gemina in pedibus gestas talaria? dicam,
Huc illuc uolocrem me leuis aura rapit.
Quid dextrae sibi uult inserta nouacula? signum hoc
Quod quauis acie sim mage acuta, docet.
Tecta capillitio facies quid nam admonet? Illud,
Quisque uti me, quoties offeror, arripiat.
Cur autem capitis pars posticaria caluet?
Quem semel alatis praeterij pedibus,
Is quanquam uolet inde cito me prendere cursu,
Haud liceat, simul ac uertero terga uiro.
Hac itaque idque tua me finxit imagine causa
Hospes, scalptoris ingeniosa manus,
Spectandamque domus prima in fronte locauit.
Scilicet ut cunctos et moneam et doceam.

I wish somebody might follow out this suggestion. One should, however, bear in mind also the statement of Fabricius in his 'Bibl. lat.,' Hamburgi, 1734, v. 1, 421:

"Possideo editionem cum Thaddaei Ugoleti Parmensis praefatione vulgatam Venetiis 1501. 4. passimque notatam manu viri summi Andreae Alciati."

As to the history of Fortuna in the Middle Ages, the omission is very noticeable of a reference to Wackernagel, "Das Glücksrad und die Kugel des Glücks" ('Kleinere Schriften,' i, 241–57).

The result of the second part of Professor Matzke's paper is that the first instance of the English idiom is to be found in Greene's 'Menaphon,' 1589, and that Greene's "general tastes and predilections make the supposition very plausible that he derived the expression from his acquaintance with Italian literature."

The history of the allegory in English literature has to be corrected according to what I have said above.

Earlier than the instances given on page 333 are also the following: Whitney, 'Choice of emblemes'; ed. by Green, London, 1866, p. 181[12]:

10 Tallarigo- Imbriani ii, 307 and note.

11 'Andreae Alciati emblematum fontes quatuor'; ed. by Green, London, 1870, p. 29.

12 To be found also together with other interesting matter in Green, 'Shakespeare and the emblem writers,' London, 1870, p. 260.

"IN OCCASIONEM."

What creature thou? Occasion I doe showe.
On whirling wheele declare why doste thou stande?
Bicause, I still am tossed too, and froe.
Why doest thou houlde a rasor in thy hande?
That men maie knowe I cut on euerie side,
And when I come, I armies can deuide.
But wherefore hast thou winges vppon thy feete?
To showe, how lighte I flie with little winde.
What meanes longe lockes before? that suche as meete,
Maye houlde at firste, when they occasion finde.
Thy head behinde all balde, what telles it more?
That none shoulde houlde, that let me slippe before.
Why doest thou stande within an open place?
That I maye warne all people not to staye,
But at the firste, occasion to imbrace,
And when shee comes, to meete her by the waye.
Lysippus so did thinke it best to bee,
Who did deuise mine image, as you see. [1586].

The source is Alciati.

Southwell, 'Compl. poems'; ed. by Grosart, London, 1872, p. 76:[13]

Tyme weares all his lockes before,
Take thy hould upon his forehead;
When he flyes he turnes no more,
And behinde his scalpe is naked.
Workes adjourn'd have many staies,
Long demurres breede new delayes. [1595].

The question asked by Professor Matzke as to whether "the common verse" alluded to by Bacon in his essay "On delays" could be a reference to "Fronte capillata, etc.," may be answered in the affirmative.

Earlier again than in the essay just quoted, Bacon had shown his knowledge of the allegory in his 'Novum Organum'; ed. by Fowler, Oxford, 1878, p. 318:

"Et verissimum certe est quod de occasione sive fortuna dici solet, si transferatur ad naturam: videlicet, eam a fronte comatam, ab occipitio calvam esse."

This passage deserves notice, also on account of the words *de occasione sive fortuna.*

KARL PIETSCH.
Chicago (*Newberry Library*).

ON THE ITALIAN METRICAL VERSION OF THE KNIGHT OF THE SWAN.

"LA Storia della Regina Stella e Mattabruna," published in vol. vii, no. 4, of the *Publications of the Modern Language Association*, has been recently examined by H. Varnhagen in his publication,

13 Heywood, 'Proverbs' (1546); ed. by J. Sharman, London, 1874, p. 12.

"Ueber eine sammlung alter italienischer drucke der Erlanger Universitaetsbibliothek. Ein beitrag zur kenntnis der italienischen litteratur des 14. und 15. jahrhnnderts. Nebst zahlreichen holzschnitten." Erlangen, 1892."

This collection of old prints of Italian chapbooks had already been the theme of a discourse, delivered by Professor Varnhagen at the fifth "Allgemeiner Deutscher Neuphilologentag" held in Berlin (Whitsuntide, 1892), and a short sketch of this contribution appeared in the *Neuphilologisches Centralblatt*, No. 10, October, 1892, pp. 298–300. The collection here noted belonged originally to the physician and natural philosopher, Cristoph Jakob Trew at Nurembergh; after his death, in 1769, the university of Altorf came into possession of it, and later on the university of Erlangen acquired it. There are twenty-one prints, but we find neither the imprint and the year of publication, nor any acknowledgment of the author and printer, with the one exception of No. xvi ('Storia della Regina Stella e Mattabruna"), where, at the end, the name of Joannes, dictus Florentinus, is found, who (as Varnhagen shows) is only a printer, whose name is likewise found at the end of similar old prints, and who lived at Venice about 1500. In order to fix the date and origin of the prints Vernhagen, after studying the character of the type, woodcuts, and paper, comes to the conclusion that they were published about the year 1500 at Venice and Florence. Varnhagen enters into the particulars of the prints (pp. 16–60), which contain poems, written chiefly in the "ottava rima" as most Italian chapbooks. After the description of the prints, the beginning, end, and occasionally parts of the text are given; twenty-three wood-cuts accompany the analyses, to which references for intercomparison have been annexed.

"La storia di Mattabruna" (described pp. 48–51) is the title of the poem which was the subject of my former study. The number of the stanzas is here likewise seventy-nine; the edition was hitherto unknown. The text shows no remarkable differences on comparison with the text recently published, which is, it is true, not free from a great number of errors, as it was not possible to send me the proof-sheets. Punctuation and accents are

here still less employed than in the later editions. Nos. 7–15 and 17–24 of the readings added to the published text correspond to the edition of the collection of Erlangen, which edition seems to be anterior to the other known editions, and the short title of "Storia di Mattabruna," not found in any other edition, may warrant this supposition.

Varnhagen says (p. 50) that the Italian poet has changed the number of the seven children, found in the French redactions, into that of four, since he might have heard that at most four twin children, but not seven twin children are natural. But there is still another French redaction of the Knight of the Swan, the manuscript of which is at Turin, where, likewise, only four sons of the same age are in question. 'Sone de Nansay' (or Nausay) is the title of this poem, which was composed at the beginning of the fourteenth century by a certain Branque, in accordance with the desire of the "dame de Baruth," who descended from the dukes of Brabant. Scheler, 'Le Bibliophile Belge,' t. i. (Brussels, 1866) p. 257, has reprinted the corresponding sketch in prose which precedes this French poem, and there we read:

"Houdouranz . . . . . eut puis espousée Matabrune, la plus male femme qui fust, si en ot le roi Oriant, et Oriant ot Elouse, si en ot iv fieus à un lit et nasqui cascuns atout une cainette d'or; Matabrune haoit Elouse, si esraye (=arrache) l'un enfant sa cainette, si devint chisnes, dont n'en ose plus faire. Li chisnes s'en vola en l'aighe desous Galoches; che fust li chisnes qui mena Elias son frère c'on apielle le chevalier au chisne."

Since in this poem the original number of the seven Swan-children has been reduced to four, we must also suppose that such a changing was already owing to the French source of the Italian poet, and that logical reasons did not induce the latter to make the alteration.

The literary references of Varnhagen may be supplemented by Prato, 'Quattro Novelline Popolari Livornesi' (Spoleto, 1880) who gives numerous comparative notes and calls (p. 107) the "Storia della Regina Stella e Mattabruna" a "riproduzione" of the "Histoire miraculeuse du Chevalier au Cygne."

A. G. KRÜGER.

Bockenheim, Germany.

NOT SO VERY AMERICAN.

IN Dr. Fitzedward Hall's remarks on "The American Dialect" (the *Academy*, March 25, 1893, pp. 265–7) there is a recognition of two kinds of Americanisms,—"tolerable" and "intolerable." The former are noticed only by allusions here and there; the latter are commented on at some length, and illustrated by very numerous quotations taken from an American schoolbook. As it is my purpose to show that many of the locutions supposed by Dr. Hall to be Americanisms are not peculiarly American, I will first make the fact evident that they were cited as such by Dr. Hall.

In his letter to the *Academy*, Dr. Hall says:

"To return to Mr. —— [the author of the schoolbook previously referred to], it would be idle to contend that his Americanisms have not, in large share, the countenance of all our later writers of any conspicuous note, a mere handful of them, the very choicest, omitted from account. And even these Americanize in some measure. Indeed, if they did otherwise, in addition to perplexing most of their readers, they would occasionally be chargeable, not unfairly, with affectation. In so saying, I, of course, imply that our linguistic innovations, some of which have established themselves ineradicably, and are, in fact, indispensable, are by no means to be condemned without exception. At present, however, without undertaking the defence of such of them as are defensible, I limit myself to deprecating those which are indefensible, either as being entirely gratuitous or on other grounds equally valid. Of innovations of this description, which so commonly disfigure American English, the number, I repeat, is very great. Manifestly, then, their diffusion and their constant increase call for grave consideration. That a duty devolves on us, in connexion with them, is what I would suggest by this slight paper."—P. 266, 3d. column.

These remarks follow a digression in which Dr. Hall speaks of the difficulty he has experienced in unlearning his American English. In returning to Mr.——, Dr. Hall returns to the American writer whose schoolbook has supplied him with all his dialectic examples except one. In the introductory part of his letter (p. 265), Dr. Hall tells us that

"genuine English is no longer, practically, our portion. . . Instances are most abundant in which we [Americans] have, instead of its words and phrases, substitutes for them. Of

the difference in quality between such of these substitutes as are tolerable and such as should be pronounced intolerable, not many of us, however, have other than a hazy conception."

For the purpose of illustrating "such [substitutes] as should be pronounced intolerable," Dr. Hall produces his quotations from this American schoolbook.

Although capping "Americanisms" by citing similar expressions from British literature is not very serious employment, it will be admitted, I think, that the exercise has some utility when the discoverer of "our linguistic innovations" is so high an authority as Dr. Hall. It is true that the English of some of the British writers quoted below is not first-rate, but for capping "Americanisms" it is as good as the best. I will prefix H to quotations cited by Dr. Hall. The italics indicating the supposed Americanisms are his.

(H 1.) "The judge *concluded* to furnish the two thousand dollars."

"Concluded," as here employed, expresses a complex of ideas,—*doubt* or *hesitation*, *consideration*, *decision*, *intention*. *Conclude* is similarly used by Mr. Thomas Hardy.

". . . if I continue to feel about the business as I feel at this moment,—perhaps I may conclude never to go at all."—'The Woodlanders,' ch. xxvii.

(H 2.) "You look wild and mutter. That *don't* matter."

"They don't want it, but that don't matter." H. Rider Haggard, 'Mr. Meeson's Will,' ch. ii.

Don't for *Doesn't* is a very common British colloquialism.

(H 3.) "Then he sailed out, and followed *along* the shores, till he came to."

Along is not redundant here; it permits the mind to give more attention to the course followed.

"Cæsar meanwhile had followed along Pompey's track, hoping to overtake him."—James Anthony Froude, 'Cæsar,' ch. xxiii.

(H 4.) "Benjamin Franklin . . . was born *in* Boston."

In instead of *at*.

". . . Swift was born in Dublin . . ."—Thackeray, 'The English Humourists of the Eighteenth Century' (London, 1869), p. 136.

"Gotthold Ephraim Lessing was born on January 22, 1729, in Kamenz, a small town in upper Lusatia . . . "—James Sime, 'Lessing' (Boston, 1877), p. 20.

(H 5.) "To make money *out of* the whale-fishery."

"Having the national respect for money, he [the average Briton] in secret, if not in public, despises it [literature] . . . What can literature be worth, if a man can't make a fortune out of it?—H. Rider Haggard, 'Mr. Meeson's Will,' ch. iv.

(H 6.) "People paid a dollar *apiece* to see the wonder."

"The tax-gatherer, however, does not credit the ladies with even one-seventh of a soul apiece, . . ."—Fred. J. Whishaw, 'Out of Doors in Tsarland' (London, 1893), p. 5.

". . . the regiment devoted itself to polo with unexpected results, for it beat by two goals to one that very terrible polo corps, the Lushkar Light Horse, though the latter had four ponies apiece for a short hour's fight . . ." —Rudyard Kipling, 'Mine Own People' (*The Man Who Was*).

(H 7.) "If you can send that, so that Professor Morse can read it at the other end of the wire, I *will* be convinced."

I have not observed that the misuse of *will* for *shall* is commoner in American than in English writing.

"If ye do this thing we will be satisfied indeed."—H. Rider Haggard, 'King Solomon's Mines,' ch. xi.

"Then I suppose we'll have a council of regency, and a tutor for the young prince, . . ." —Rudyard Kipling, 'Mine own People' (*At the End of the Passage*).

(H 8.) "Little George Washington went to *a school taught* by a man named Hobby."

"The first school I remember was taught by the regular old dame of Shenstone's verse, in a high-crowned black bonnet, worn permanently."—Charlotte M. Yonge, 'An Old Woman's Outlook,' etc. (London, 1892), p. 81.

(H 9.) "Even if he had wanted *to*, he could not have wasted his time . . . by reading exciting stories."

The disembodied infinitive, as this variety of infinitive might appropriately be called, haunts not American English exclusively.

"'But don't [said Lady Holmhurst], if you don't wish to, you know.' But Augusta did wish to, and then and there she unfolded her whole sad story . . ."—H. Rider Haggard, 'Mr. Meeson's Will,' ch. v.—"Because Sir Henry Curtis and Captain John Good asked me to [write it].—*Id.*, 'King Solomon's Mines,'

ch. i,——"I think that each of us was wondering if we should ever see that wagon again; for my part I never expected to."—*Ibid.*, ch. iv.

(H 10.) "Some of the Southern States *claimed that they had a right* to withdraw from the Union."

A clause introduced by *that* is here made the object of *claim*.

". . . a writ must be issued to revoke the probate, and claiming that the court should pronounce in favor of the later will."—H. Rider Haggard, 'Mr. Meeson's Will,' ch. xvi.

(H 11.) "Benjamin *ran* the little paper while his brother was in prison."

"When you and I, dear Alec, think and talk of people, we conclude that they are exactly like ourselves—do we not? Quite worldly and selfish you know. Everyone with his little show to run for himself."—Walter Besant, 'Armorel of Lyonesse,' (New York, 1890) Part ii., ch. v.——". . . London, where all the men and most of the women have their own shows to run. . ."—*Ibid.*, Part i., ch. ix.

(H 12.) "Washington had all his camp fires *built up*."

"'Jim' built up a great fire, and before long we were all sitting round it at supper."—Isabella L. Bird, 'A Lady's Life in the Rocky Mountains' (New York, 1879-80), Letter vii, October.

(H 13.) "They shaved his head, *except for* a single lock."

To shave the head means *to make the head bare by shaving*. If the sentence quoted be so understood, the use of *except for* in it is seen to be parallel to its use in the next quotation:

> ". . . while the church,—one night, except
> For greenish glimmerings thro' the lancets—made
> Still paler the pale head of him, who tower'd
> Above them, . . ."
>
> Tennyson, "Aylmer's Field," ll. 621-4.

But, perhaps, it is not legitimate here to make a syntactical analogy by substituting one phrase for another. Although the two next passages differ in grammatical construction from the American quotation, they show how a careless use of *except for*, such as that censured by Dr. Hall, may have been suggested.

"His face was smooth-shaven except for a dense moustache and imperial."—Isabella L. Bird, 'A Lady's Life in the Rocky Mountains' (New York, 1879-80), Letter vi, Sept. 28.—". . . and except for the tones of our voices, and an occasional crackle and splutter as a pine knot blazed up, there was no sound on the mountain side."—*Ibid.*, Letter vii.

The difference between common English and the three next Americanisms would be precisely indicated by italicizing the *a* of "around" instead of the whole word.

(H 14.) "So he turned *around*, and marched swiftly back to Jamestown."

". . . they turned round without speaking, and went back again along the lane."—George Eliot, 'Scenes of Clerical Life' (*Janet's Repentance*, ch. xxvi).

". . . we may walk from Paddington to Mile End without seeing one person in whom any feature is so overcharged, that we turn round to stare at it."—Macaulay, "Miscellaneous writings" (*The Diary and Letters of Madame D'Arblay*).

". . . and hearing a tittering behind him, turned round just once, to quell it, with an awful frown."—Philip Gilbert Hamerton, 'Harry Blount,' ch. ii.

(H 15.) "Henry . . . thought he could find a way to get *around* Africa to the rich countries of Asia."

". . . the southern end of the Rocky Mountains, round which we were making our way now to the northward again."—Marianne North, 'Recollections of a Happy Life' (2d. ed., London, 1892), vol. ii., p. 202.—"Jenner had . . . sent him on a sailing voyage round the Cape."—*Ibid.*, p. 102.

". . . that marvellous subtlety of contrivance in steering round odd tempers, that is found in sons of the soil and dependants generally."—Thomas Hardy, 'The Woodlanders,' ch. xxvii.

(H 16.) "He used to carry letters *around* in the crown of his hat, and distribute the mail in that way."

"The city authorities were proud of what they were doing. They took us round in a steam launch, showed us their vast excavations [etc.]."—James Anthony Froude, 'Oceana' (New York, 1886), p. 246.—"The new members [of the Roman Senate] came in slowly, and it is needless to say were unwillingly received; a private handbill was sent round, recommending the coldest greetings to them."—*Id.*, 'Cæsar' (New York, 1879), ch. xxvi, p. 488.

In a similar sense *round* is connected with many intransitive verbs.

"The writer sneered at me for travelling round Europe with a portmanteau full of culture on my back."—John Addington Symonds, 'In the Key of Blue,' etc. (London, 1893), p. 195.

"... going round the town, no doubt, in search of some unwatched house or some unfastened door."—Mrs. Gaskell, 'Cranford,' ch. x.

But *around* and *round* are confused in English as well as in American writing.

"I ran into Strickland's room and asked him whether he was ill and had been calling for me ... 'I thought you'd come,' he said. 'Have I been walking around the house at all'?

"I explained that he had been in the dining-room and the smoking-room and two or three other places."—Rudyard Kipling, 'Mine Own People' (*The Recrudescence of Imray*).

"... you have got your work to do and you must not fool around any longer."—Walter Besant, 'Armorel of Lyonesse,' Part i., ch. iv.——"... no visitor ... wanders on the beaches and around the bays."—*Ibid.*, ch. viii.——"... if ... you climb every headland and walk round every bay ..."—*Ibid.*

In whatever sense *around* is understood in the next quotation the spatial difficulties are immense.

"She stamped her foot and raised her voice, insomuch that two drowsy attendants [in 'The National Gallery'] woke up and stood around, thinking they had dreamed something unusual."—*Ibid.*, Part ii., ch. xvii.

In bringing together for comparison the foregoing quotations, it has not been my notion that any form of expression found in an American book is justified by the production of a parallel expression from an English book. Such an idea would be absurd. A locution that is censured as an Americanism may be shown to be English, but still it may be bad English. A discussion of the quality of the English of the passages compared is beyond the scope of this paper. However, the reader has noticed, no doubt, that some of the quotations (both Dr. Hall's and mine) are fragments of conversation and that, therefore, they cannot fairly be regarded as representing the writers' ideas of correct English. In England, I believe, as in America, a studied observance of grammatical correctness in conversation is felt to be underbred.

The larger part of Dr. Hall's citations in the *Academy* remain uncapped. Some of these are undoubtedly Americanisms; many more may be; but it would be a rash venture for anybody to undertake to separate all the Americanisms from the rest. Dr. Hall's knowledge of the differences between British and American English is incomparably greater than that of anybody else, and yet it seems that even he has fallen into error.

It would take considerable space to discuss Dr. Hall's opinions concerning "the American dialect." That an American dialect is in process of formation I regard as certain; but it should be remembered that the differences between American and British English are as much the results of departures in England from an earlier standard as of such departures in America. Apparently, Dr. Hall thinks that America is still in the colonial period.

R. O. WILLIAMS.

New Haven.

*ADDITIONAL REMARKS UPON BEYER-PASSY'S 'ELEMENTARbuch des gesprochenen französisch' and Beyer's 'Ergänzungsheft.'**

IT seems to me necessary to add a few words to my review of Beyer-Passy's 'Elementarbuch' and Beyer's 'Ergänzungsheft.' This review was written last April; in the meantime, I have had the advantage of reading carefully Mr. Rolin's long critique (in the *Phonetische Studien*, vi, 2, pp. 219–234), which is, I am sorry to say, unfair and unjust to the authors, but thorough and exhaustive and, therefore, notwithstanding its blemishes, is instructive and interesting for the scholar even if he is compelled to disapprove of many views held by Mr. Rolin in regard to French phonetics and Beyer-Passy's transcriptions. Moreover, I had during last summer a good opportunity for testing practically every line and every word of the forty-two phonetic texts while instructing my boy, who is eight years old and bilingual, speaking his maternal language, French, as well or rather as badly as German. He could not read French, but had learned to read and write German at school in Germany. The result of the phonetic method with him, in his French lessons, by the aid of Beyer-Passy's books has been excellent throughout and, although such a result was not unexpected, it still surprises me more and

*Cf. "Phonetics and 'Reform-Method'" in MOD. LANG. NOTES, vol. viii, pp. 161–166; 193–199. (June and November, 1893).

more every day. After two or three months, instruction, my pupil is able to read fluently nearly all the phonetic texts in the 'Elementarbuch' and the same pieces, prose and poetry, in ordinary spelling in the 'Ergänzungsheft,' and understands perfectly well the meaning of every word and sentence.

During my instruction, I noticed only one serious drawback in Passy's transcriptions. It is the same defect that I have insisted upon and condemned theoretically for scientific reasons in my review: the too consistent and almost regular notation of the assimilation of consonants from word to word and (in consequence of the elision of a so-called mute *e*) from syllable to syllable. This really proved to be a great danger in practical teaching, and was a continual stumbling-block for my pupil, especially at the beginning. Every time we commenced a new text, he naturally read at first very slowly and painfully. However, he was generally directed by his language-instinct (*sprachgefühl*) to intercalate of his own accord the *ə*-sound between consonants in those places where it is correctly left out in rapid and natural speech and, therefore, not marked by Beyer-Passy, but is always pronounced by a native in case of hesitation or slow speaking. He seldom or never committed an error as far as this neutral *ə* is concerned. But whenever he saw combinations or contractions of words and syllables like "sə ʃte" (*se jeter*), "də-z ʒəte" (*de se jeter*), "ʃ-Kɔnɛ" (*je connais*), "ʃ-se" (*je sais*), "t-se lɛt" (*de ces lettres*), "œ̃ so-t kote" (*un saut de côté*), "tpɥi" (*depuis*), and "pɑ̃dɑ̃-g ʒ-i sɥi" (*pendant que j'y suis*), he was inclined to pronounce "ʃəte" instead of "ʒəte," zə" instead of "sə," "ʃə" instead of "ʒə" (*je*), "tə" instead of "də" (*de*), "təpɥi" instead of "dəpɥi" (*depuis*), and "gə" instead of "kə" (*que*). It has taken him a long time to overcome this difficulty.

Thus I believe the omission of this kind of assimilation in phonetic transcriptions (dpɥi= dəpɥi=*depuis*), or a dot or some other simple sign marking the inconstant, possible, not compulsory, or partial assimilation (ḍpɥi) would save a great deal of trouble and annoyance to teachers and pupils; and, besides, such a proceeding would doubtless be, as I have already shown, from a scientific point of view as nearly correct (nay, more nearly so) as the manner in which Beyer-Passy have treated this question in their phonetic texts.

I have spoken in my review about the usefulness of the 'Elementarbuch' and 'Ergänzungsheft' for the students of colleges and universities. But after my experience of last summer, I feel sure they can be used with even more profit by teachers who have to instruct children. Indeed, I ought to have stated expressly in my article that the authors themselves had designed their books, if not exclusively, yet principally for beginners, for children who begin to study French.

Considering the chief end and original purpose of the 'Elementarbuch,' which is pretty clearly indicated in the title, I cannot but express the belief now that Beyer-Passy have acted wisely in giving us in their texts not a variety of styles and pronunciations, but rather a uniform style and a uniform pronunciation—one uniform language in a normalized form, the Parisian colloquial and popular French, the language best understood and generally practiced with more or less consistency, in their daily intercourse with one another and their elder friends and relatives, by the children of the educated classes in the capital of France. This also explains sufficiently the intentional exclusion, from those forty-two texts, of the obsolete or archaic verbal forms, the *passé défini* and the *imparfait du subjonctif*. Such an exclusion would otherwise appear awkward and, at the least, artificial, but it contributes, in this case, to rendering the language of all the texts uniformly natural, popular, easy, and adapted to the taste and comprehension of children.

A. Rambeau.

Johns Hopkins University.

THE ABSOLUTE PARTICIPLE IN THE OLD ENGLISH 'APOLLONIUS.'

Following along in the line of work so excellently begun by Dr. Morgan Callaway, Jr., in his monograph, 'The Absolute Participle in Anglo-Saxon,' I have compared the Old English version of Apollonius of Tyre (ed. Benj. Thorpe, London, 1834) with the Latin (ed. Riese, Leipsic, 1871).

The Old English version of this interesting story, as preserved to us, is only a fragment, containing about half of the original; it breaks off at the arrangements for the marriage of Apollonius, in §xxiii of the Latin text, and does not resume the story until Apollonius finds his lost wife in the temple of Diana (§xlviii).

Over one hundred Latin MSS. of this story are in existence, but the Old English version differs from them all in some points, and it is probable that the MS. of which it is a translation has perished.

In the Old English text, there are five cases of the dative absolute, four of them being used to render a Latin ablative absolute, and one, an ablative of quality, and one instance of the 'crude,' or uninflected, form (Callaway, p. 2), translating an ablative absolute. They are as follows:

A. Present Participle (2):

1. Dative absolute (1):

12, 7[1] gif ðu *fultumiendum*[2] [*gode*] becymst=16, 11 si quando *deo favente* ... redditus fueris.

2. 'Crude' (1):

9, 27–10, 1, ac for eowre gesælðe *fultumigend gode*,[2] ic eom hider cumen=12, 16 f. sed vestra felicitate faciente hucusque ... sum delatus. [The *fultumigend gode* here is probably a rendering of some clause, as *deo favente*, existing in the MS., which has not come down to us, from which this translation was made.]

B. Preterit Participle (4):

1. Dative absolute, translating a Latin ablative absolute (3):

4, 17 Apollonius ... *onfangenum rædelse*, him bewænde hwón=5, 5 Juvenis *accepta quaestione* paululum discessit a rege.—27, 10 f. Arcestrates *fulfremedre ylde* forðferde betwux him eallum=66, 1 f. [Archistrates] moritur *perfecta aetate* in manibus eorum.—27, 13 *Þisum eallum* ðus *gedonum*=66, 4 *His omnibus peractis.*

2. Dative absolute, translating a Latin ablative of quality (1):

8, 27 hwæt dest ðu þus *gedrefedum mode* on *þisum* lande?=11, 10 *Quid itaque in his locis turbata mente* versaris? [this may be an attributive use of the participle. *gedrefedum*, with *mode*, a dative of manner.]

Of these six participles, three (4, 17 (5, 5), 27, 10 (66, 1), 27, 13 (66, 4)), all of them preterits, are used to express a temporal relation: two (9, 27 (12, 16), 12, 7 (16, 11)), both of them the familiar phrase (see Callaway, 26, 5 ff.), which seems to have become a formula, *gode* (omitted in the second case) *fultumiendum*, denote cause; and the sixth (8, 27 (11, 10)) is modal.

Besides the six ablatives absolute in the Latin text, which are treated above, 38 others occur, which are translated as follows:

I. By a Subordinated Finite Verb (16):

1. Temporal (12):

Rendered by the indicative, introduced by *ða ða* (6): 8, 11[3] Thaliarchus ... *hoc audito* ... rediit ad navem=6, 26 *Ða þa thaliarcus þæt gehyrde*, he ... to scipe gewænde. So 9, 1 (7, 11), 16, 21 f. (12, 21), 22, 12 (19, 14), 24, 14 (21, 12), 64, 14 f. (26, 1).—Similarly: *ða* (4): 20, 10 (17, 6), 21, 7 (18, 7 f.), 23, 21–24, 1 (20, 20 f.), 24, 23 (21, 23 f.); *sona swa*, 6, 18 (5, 20); *mid þam þe*, 62, 7 (23, 12 f.).

2. Concessive (2):

(1), by the indicative, with *ðeah ðe*, 18, 5 *cunctis epulantibus*=14, 16 *ðeah ðe ealle oðre men æton*; (2), by the optative, with *ðeah*, 17, 22 *illo tacente*=14, 3 *Ðeah he hit silf forswige.*

3. Modal (1):

By the indicative, introduced by *swa swa*, 17, 3 *volente deo*=13, 2 *swa swa god wolde.*

4.—18, 3 Apollonius ... *adsignato loco* discubuit, is rendered by 14, 13 Apollonius ... gesæt *ðar him getæht wæs.* [*Adsignato* is probably not absolute, but attributive, in a locative expression.]

II. By a Co-ordinated Finite Verb (10):

4, 2 principes ... *contempta morte* properabant=3, 14 cyningas æghwanon comon... *and þone deað hi oferhogodon.* Similarly: 6, 3 (5, 24), 9, 7 (7, 17), 13, 3 (10, 6), 13, 14 (10, 18), 23, 2 (19, 25), 25, 13 (22, 16 f.), 62, 14 (24, 6 f.), 62, 14 f. (24, 7), 65, 2 (26, 14 f.).

III. By a Prepositional Phrase (11):

1, denoting manner or means (5):

1 The references are to page and line of the editions referred to.

2 Noted by Zupitza, *Anglia* i, 465.

3 From this point on, the references to the Latin are placed first.

1, 9 f. *cogente cupiditate*=1, 14 *mid unrihte gewilnunge*. So 5, 6 (4, 20), 17, 25 (14, 7); 24, 3 *habundantia studiorum percepta*=20, 24 *ðurh ða láre*; 24, 3 *me volente*=20, 24 *æt me*.

2, denoting time or place (5):

20, 18 f. *finito convivio*=17, 18 f. *æfter þæs beorscipes ge-endunge*. So 66, 21 (28, 6); 13, 13 *interpositis mensibus*=10, 17 *binnon feawum monðum*; 19, 8 f. *finito conloquio*=15, 26 *æt þare spræcan ende*; 21, 4 *praesentibus amicis*=18, 5 *beforan minum freondum*.

3, denoting cause (1):

12, 16 f. *vestra felicitate faciente*=9, 27 *for eowre gesæliðe*.

IV. By an Adverb (1):

15, 18 *profusis lacrimis*=11, 18 *sarlice*.

Summing up, we see that, of forty-four Latin ablatives absolute which are translated in the Old English version, only six are rendered by an absolute construction, and two of those by the formula, *gode fultumiendum*, thus leaving only four the original work of the translator. Of the others, sixteen are translated by a subordinate clause, ten by a co-ordinate clause, eleven by a prepositional phrase, and one by an adverb.

FRANK H. CHASE.

Yale University.

ENGLISH VERSIFICATION.

A Primer of English Verse, chiefly in its Æsthetic and Organic Character, by HIRAM CORSON, LL. D., Professor of English Literature in the Cornell University. Boston: Ginn & Co., 1892.

THE pupils of Professor Corson go out from under his instruction filled with an intense appreciation of the power of many of the masterpieces of our literature, and eager for further study. His work as a popular lecturer, also, has life-giving power. The most important rival to his own 'Introduction to Browning' is perhaps that by Alexander, and Professor Alexander's interest in the poet was awakened by hearing some of Corson's lectures.

It is a matter for congratulation, therefore, that Professor Corson is publishing some of that illuminating criticism which has enriched his lectures and his class-room. His helps to the study of Browning and Shakespeare have been followed by the work now before us.

This book is ripe fruit. It is filled with pithy remarks, wise comments, each expounding some phase of the inner nature of poetry, or interpreting the soul of some great poem. Many helpful quotations are given, both from the poets themselves,and from those commentators who have expressed important bits of criticism with especial cogency.

The brief form of the title,'A Primer of English Verse,' is somewhat misleading. We think of a *primer* as a text-book that discusses in a simple way the fundamental facts in some branch of study. As the full title of the present work indicates, it really puts before us *Some of the Higher Laws of English Verse*. This title may help my readers to understand the scope of the book. The following are some of the subjects treated: Effects Produced by Exceptional and Varied Metres; Effects Produced by a Shifting of the Regular Accent; Some of Tennyson's Stanzas; The Pictorial Adaptedness of the Spenserian Stanza; The Sonnet; Blank Verse.

Let us quote a few of Professor Corson's penetrating sentences.

"The second verse of a rhyming couplet must be slightly stronger than the first, in order to support the enforcement imparted by the rhyme" (p. 23).

"The feelings of the reader of English poetry get to be set, so to speak, to the pentameter measure, as in that measure the largest portion of English poetry is written; and accordingly other measures derive some effect from that fact" (p. 33).

Concerning the stanza of 'In Memoriam,' Corson says:

"By the rhyme-scheme of the quatrain [*a b b a*], the terminal rhyme-emphasis of the stanza is reduced, the second and third verses being the most closely braced by the rhyme. The stanza is thus admirably adapted to that sweet continuity of flow, free from abrupt checks, demanded by the spiritualized sorrow which it bears along" (p. 70).

"In the *ottava rima* there are but two rhymes in the first six lines, the rhyme-scheme being: *ab ab ab cc*. Such a rhyme-scheme... is 'too monotonously iterative'; and the rhyming couplet at the close seems, as James Russell Lowell expresses it, 'to put on the brakes with a jar'" (p. 89).

"There are hundreds of English sonnets

which have the two distinct rhyme-schemes required, while there is no turn or change in the subject-matter of the sestet from that of the octave. In such cases they are without any organic significance" (p. 146).

Mrs. Browning's "Sonnets from the Portuguese"

"have taken on the exterior semblance of what organically they are not. They are the most beautiful love-poems in the language, but they cannot be classed as sonnets" (p. 175).

With the philosophy of the following striking passage, I can agree in the main, but not entirely:

"The true metrical artist, or the true artist of any kind, never indulges in variety for variety's sake. . . . All metrical effects are to a great extent *relative*—and relativity of effect depends, of course, upon having a standard in the mind or the feelings. . . . . Now the more closely the poet adheres to his standard,—to the even tenor (modulus) of his verse,—so long as there is no *logical* nor *æsthetic* motive for departing from it, the more effective do his departures become when they *are* sufficiently motived. All non-significant departures weaken the significant ones" (p. 48).

Nevertheless, is not some variety of effect necessary in order to save a poem from monotony, from "an excess of selfhood"? Unity of impression is a fundamental principle in all art, but it is always a unity in variety. If the poet is able to make all his departures from the norm significant, well and good; but the artistic need of variety must be satisfied, as well as the demands of expressiveness. After the poet has introduced variety of effect for the sake of expression, so far as this is possible, he is then free to introduce variety for variety's sake up to the point where it becomes a blemish. Of course, a certain superlative excellence will be reached in those cases where expressiveness and variety make about the same demands, and where every variation from the standard is highly significant. Though Professor Corson's view is a healthy protest against a mechanical conception of poetry, it seems to me, also, that it overlooks too completely the artistic limitations of the poet himself, and the limitations of language, the material in which he works. Surely it was the temptation of the rhyme that led Wordsworth to say concerning his wife, in one of his very finest passages:

"And now I see with eye serene
The very pulse of the *machine*."

There is no instance cited by Professor Corson of the expressive use of a trochee for an iambus, for example, where I cannot agree with him as to the force of the substitution; yet in reading "Paradise Lost" with a class, some years ago, it seemed to us that many such substitutions are not distinctly expressive. I italicize two trochees in a passage which Corson cites on p. 216, and which he recommends that students memorize. While these trochees give variety of movement, they do not seem to me to have special expressiveness, since there seems to be no peculiar emphasis attached to the word *West*, and the *Ganges* is no more important than the *Indus*.

. . . "sea he had searched and land
From Eden over Pontus, and the pool
Maeotis, up beyond the river Ob;
Downward as far antarctic; and in length
West from Orontes to the ocean barred
At Darien, thence to the land where flows
Ganges and Indus: thus the orb he roamed
With narrow search, and with inspection deep
Considered every creature," . . . .
"Paradise Lost," ix, 76-84.

There are a few other things in this Primer which, at my present stage of development, I cannot entirely accept.

"Even 'to' before the infinitive may receive the ictus:

"That 'gainst thyself thou stick'st not to conspire."

(p. 41) I cannot give any ictus to this *to*.

Corson speaks on p. 85 of the closing lines of the stanzas in Tennyson's poem "To the Rev. F. D. Maurice" as having each two *axx* feet and one *axa* foot (*a*=an accented syllable; *x*=one that is unaccented). It seems to me that we hear each of these lines as having four feet; the three preceding lines of every stanza, also, have each four accents and four feet. The following is a specimen of the lines in question:

"Making the little one leap for joy." (l. 4).

"In every verse of 'Christabel,' the number of accents, and consequently, the number of feet [apply this principle to the line last cited], are regularly four; but the number of syllables varies from seven to twelve" (p. 19).

This form of statement is that of Coleridge

himself, in his preface to "Christabel"; but it does not allow for exceptional lines like the third, which has only four syllables, and the fifth, which has only six.

> "'Tis the middle of night by the castle clock,
> And the owls have awaken'd the crowing cock,
> Tu- whit!——Tu- whoo!
> And hark, again! the crowing cock,
> How drowsily it crew."

Evidently, Coleridge intended that the third line be read with two accents (the printing sometimes suggests that it has four) and two silent feet, and that the fifth line be read with three accents and one silent foot. It is only lines having four accents, then, that must have as many as seven syllables.

The style of the following sentence is not up to Professor Corson's standard; perhaps some clerical oversight is concerned:

"There is not, generally, in his [Marlowe's] plays, that sanity of mind and heart, that well-balanced and well-toned thought and genuine passion, to have brought out the higher capabilities of the verse" (p. 189).

It will surprise no one that Corson gives unqualified praise to the blank-verse of Robert Browning's "Ring and the Book" (pp. 224–6). Perhaps most of us, however, will agree with Professor Raymond, when he says that Browning, through the excessive use of ellipsis, "drifts into obscurity, and this, too, where there is no occasion for it in the sense, nor gain from it in the effect" ('Poetry as a Representative Art,' p. 164).

I think that the ear takes in many English stanzas as having a different primary form from that which they show to the eye. I hear in six groups the various parts of the stanza in Milton's hymn "On the Morning of Christ's Nativity," as follows:

1. 6 *xa* (with internal rhyme)
2. 6 *xa* (ending with a silent foot)
3. 6 *xa* (with internal rhyme)
4. 6 *xa* (ending with a silent foot, and rhyming with 2)
5. 6 *xa* (ending with two silent feet)
6. 6 *xa* (rhyming with 5).

In a similar way, my ear catches the stanza of Shelley's "Ode to a Skylark" as made up, fundamentally, of three lines of six accents each. The ear seems to grasp a stanza in sound-groups of equal length, where that is practicable. I accept in full, however, Professor Corson's helpful remarks upon these two stanzas. We are certainly conscious of the relations that are brought out by the printed form. (Cf. 'Primer of Eng. V.,' pp. 136 and 140, and especially the suggestive quotation from Peter Bayne on p. 81.)

As a critic and interpreter of English poetry, Professor Corson has become a contemporaneous classic.

A. H. TOLMAN.
University of Chicago.

GERMAN DRAMA.

Maria Stuart. Ein Trauerspiel von Friedrich Schiller. Edited (with introduction, English notes, genealogical tables, etc.) by KARL BREUL, Ph. D. Cambridge: University Press. 1893. 8vo, pp. xxxi, 272.

DR. BREUL enjoys already a wide reputation as an able and scholarly editor of German Classics. He has contributed five volumes to the Pitt Press Series, all of which contain very good work. In one point, however, he has laid himself open to serious criticism; he is entirely too prolix in his notes. In his edition of 'Tell' there are one hundred pages of notes (in fine print) to one hundred and forty-four pages of text; the whole book contains three hundred and thirty-three pages. The volume before us shows a marked improvement in this respect; there are only eighty-five pages of notes to one hundred and sixty-five pages of text, although the play itself is more difficult than 'Tell.' But the notes still contain much that is superfluous or out of place; they discuss not only grammatical and lexical difficulties, but also questions of etymology and historical grammar, with occasional references to Behaghel's 'Die deutsche Sprache,' Erdmann's 'Syntax,' Kluge's 'Etymological Dictionary' and other standard works.

Besides the text and the notes, the book also contains an introduction which has been wisely "restricted to what was absolutely necessary," and which comprises a summary of Schiller's life and works, a statement of the origin of the play, a criticism of its form and of its

contents in the light of history, and a rather elaborate 'argument'; there are, moreover, appendices giving the most important variant readings of the stage editions, and a carefully compiled bibliography; furthermore, an index to the notes and a genealogical table.

The summary of Schiller's life and works is rather meagre; a short biography of the poet should have been given in the introduction to 'Tell.' Some of the statements in the summary are misleading, others are inaccurate, partly owing to the fact that the practice of giving the year of the *publication* of each play is not uniformly adhered to: "Die Räuber, published *in 1782*" (evidently the tragedy is meant); Don Carlos *written in 1787*; "the plays which were *published* by him between 1799 and 1804, *with the interval of one year*," there being no such interval between the years of *publication*; "the first *three* years (1785–1787)," (in reality twenty-seven months); "in 1787 he migrated to Weimar, where he hoped to be able to settle down as an author" (he meant to make only a short visit); "*in 1794* he undertook a journey to his native country" (it was in 1793); Schiller's "Glocke" is classed among the "philosophical poems written in stanzas." This summary seems to have been written in great haste, and is not up to the editor's standard. The chapters on the history of the play and on its form and contents are very good.

The argument does not do justice to some of the scenes: all that is said of Act v, Scene 3, is "A cup of wine is ordered for Mary by her doctor" and of v, 14: "Davison informs her that the death warrant is in Burleigh's hands"; in v, 15 "Elizabeth finds herself abandoned by all her *servants*." There are also some inaccuracies; iii, 6: Bothwell did not win Mary by fear only, at least not in Schiller's play (cf. lines 325, 2584, 2588); v, 15: "Shrewsbury now resigns all his offices," when he has only one. A queer mistake is found under v, 10: "Leicester remains alone. The door is locked soon after by mistake, so that he cannot get out." The stage-directions clearly say that Leicester first advances towards the door through which Mary has left and which is still open, and then resolves to flee and turns to another door which, however, he finds locked.

The notes give too much help in many cases where the dictionary would readily solve the difficulty, or where the student should know enough grammar to make out the meaning of the passage; on the other hand, some lines, to which no reference is made, seem to call for an explanation (for example, 185 f., 198, 228, 757). But it is always easy to disagree with an annotator on such questions. On the whole, the editor has shown excellent judgment in the selection of passages for annotation, and his explanations are generally clear and to the point. Occasionally we find an infelicity of expression, especially in the definitions (cf. the notes to 2141 and 3351). The note to 2641 (on *Ihro* and *Dero*) is misleading, though the editor probably meant to say the right thing. The same is the case in the note to 210, where he says that the "uninflected form of the adjective is now admissible only in poetry and before neuter nouns"; the insertion of the words "then only" after "and" would make the passage clear. The editor is at times also unfortunate in his translations of German words and phrases: *Brecheisen*, 'scrap iron' (Note to stage-direction, Act i, Sc. 1); 283 *Leidensproben*, 'proofs of sorrow' instead of 'trials and suffering'; 1644 *deine Frauengunst* 'thy woman's favor,' instead of simply 'thy love'; 1680 *dir angesonnen* 'has expected of you,' instead of 'has asked you to do'; 2063 *als vorher bedacht* 'as if thought out beforehand,' instead of 'as if premeditated'; 2552 *nur die Wut zu wecken* 'to arouse nothing but rage' (should be 'madness'); 3975 *Ich will nicht hoffen* 'I do not hope' instead of 'I hope (trust) you have not.' In the note to 1369 we read: *Umringt* means 'surrounded,' while *umrungen* is 'beset,' 'encompassed,' whatever this distinction may mean; but Schiller uses *umrungen* in several places for *umringt*.

A few errors occur in the notes relating to etymology or to historical grammar. Note to 49: the plural of *Freude* is now weak, not strong; 134, *nahtes* is itself formed after the analogy of *tages*; 160, *willens* is not an adverbial genitive sing., but a predicative genitive with the force of an adjective; 331, the weak form of the adjective is also used in the genitive plural after *aller*; 1732, the *l* in *Liebling*, *darling*, etc., is not inorganic, but is the

characteristic consonant of another diminutive suffix *il* (*el*, *al*); 2505, *Schuld* in the sense of 'guilt' does form a plural in archaic speech and in poetry (cf. Luther's *Und vergib uns unsre Schulden*, 2605); the O.H.G. adjective is *wanawizi*, more commonly *wanawizzi*, M.H.G. *wanawizze(c)*, not *wana wizi*, etc.

Other points in the notes: 86, the emendation is worse than the original; the simple fact is that the words *Da sie* are understood in line 88.—143. *hochfahrend* and *hochtrabend*, but *hochfährtig*?—189. The final *e* is here required for the *Senkung*; it is elided only where it is superfluous.—251. *Unwillig* 'unwillingly,' but not 'unwilling.'—269. *Sonst* 'formerly.'—311. 'His brutal embrace,' not 'his foul embrace.'—329 and 2826. Bothwell himself stated in his will that he had won Mary's love only by means of magic potions.—2014. What do the words "now even" mean in this connection?—2352. Aug. 24–25, not 23–24.—2422. Quotation from Wallenstein: *verführt*, not *verführte*. P. 255, Elizabeth is *obliged* to banish Lord Burleigh?

We have noticed only two misprints: p. xxiv *Darley* for *Darnley*; note to 2769, *bosen* for *bösen*.

The book is attractively gotten up and is, on the whole, despite its defects in matters of detail, one of the best school editions now available.

HUGO K. SCHILLING.

Harvard University.

GERMAN LITERATURE.

Geschichte der deutschen Litteratur von der ältesten Zeit bis zur Mitte des elften Jahrhunderts. Von JOHANN KELLE. Berlin: Wilhelm Hertz (Bessersche Buchhandlung), 1892. 8vo, pp. 435.

WACKERNAGEL's history of German literature and Kögel's treatise on High and Low German literature in Paul's 'Grundriss' make one at first doubt the *raison d'être* of such a book as this. The method of treatment pursued by Kelle differs, however, so much from either Wackernagel's or Kögel's, the book before us is so scholarly throughout, and its author shows such thorough acquaintance with the latest investigations, that it will soon find a place among the standard works on the subject.

In eight chapters or "books" the author presents (without a word of introduction, a very commendable proceeding) the history of German literature from the oldest times to the death of Konrad II (1039). Clearness and directness characterize the style throughout. Wherever it is possible (and this adds an important element of value to the book), the author shows the political background of the period under discussion. The position of the Franks and their influence on the evolution of German literature is brought out with skill, as is also the part played by Christianity in the development of German culture and the German language.

Kelle's literary criticisms are less satisfactory than his method of presentation. The discussion of the Hildebrandslied and of the Heliand lacks vividness, and, to our mind, the author exaggerates Otfrid's merit.

The arrangement of the book leaves room for improvement. The text contains much that belongs to the notes; for example, the long discussions of the texts. In the notes Kelle might have followed Kögel's example and characterized with a few works the most important books he mentions. One is plunged into long lists of works which are meaningless to all who have not worked in the particular field of German literature they deal with.

On p. 3 we find mention of the "asiatische Urheimat" of the Germans. It is certainly unwise to make such a statement without in some way referring to the theory of the European home of the Aryan races. On pp. 4 ff. Kelle reproduces in detail Cæsar's and Tacitus's accounts of Germany, where it would have been very much more satisfactory to give the results of modern investigations, or at least state where the ancient sources are not reliable. So the sentence "Jeder Staat suchte möglichst weite Einöden und Wüsteneien an seinen Grenzen zu haben" (p. 4) needs a comment (cf. Dahn, 'Urgeschichte,' pp. 72–73).

Why ask, on p. 119, whether the poet of the Heliand clothed his subject-matter in popular garb simply as a concession to his public or because he was brought up in such views,

when the latter seems so much more probable? The spirit of the whole poem is so consistently Germanic as contrasted with Hebrew, that we should have to presuppose remarkable skill on the part of the poet to enable him to affect the tone he strikes without betraying his real spirit.

On p. 201 the author ought not to speak of the Latin Nibelungenlied without mentioning the reasons for doubting its ever having existed. We should here expect a reference to Müllenhoff's 'Zur Gesichte der Nibelunge Not,' p. 75. To the literature on Waltharius (p. 388) might be added 'The Saga of Walther of Aquitaine' by M. D. Learned, *Publications of the Modern Language Association of America*, vol. vii, no. 1.

The treatment of the Heldensage and the chapter on Otfrid should be mentioned for their excellence. Kelle shows with much skill in how far Otfrid's poem is an exponent of Germanic life. There would have been no harm, by the way, in at least mentioning Piper's view of the Otfrid texts.

The notes on Muspilli (p. 358 ff.), contain a valuable investigation on the date of that poem. A study of the St. Emmeraner Urkunden (cf. 'Grundriss,' ii, p. 212) has led Kelle to fix the date of Muspilli a little later than the middle of the ninth century.

C. VON KLENZE.

University of Chicago.

FRENCH LITERATURE.

Le Moulin Frappier, par HENRI GRÉVILLE. Adapted and edited for use in schools and colleges by James Boïelle, B. A. (Univ. Gall.). London: Whittaker & Co.; New York: Macmillan & Co.; 1893. Text, pp. 233; Notes, pp. 40.

IN this handy little volume, Henri Gréville's charming novel is made to do a duty very different from that proposed by the author. In the opinion of the author and, in general, from an artistic point of view, a book of pure literature is doubtless mutilated by being cut down, as in this case, to a little more than one third of its original form. But in any case, a book of high literary merit is degraded when used mainly for the purpose of elementary instruction, and yet teachers of language must of necessity use such material.

Condensed and abridged forms of texts are, therefore, justified by their usefulness for school purposes, and we may add that outside of the schools, many general readers are likely to enjoy the shorter form, when they would not undertake the original.

'Sans Famille,' of Malot, 'Les Trois Mousquetaires,' of Dumas, 'Soll und Haben,' of Freytag, and other valuable specimens of foreign literature, thus condensed, have come into the hands of a wider public.

In his Notes, Prof. Boïelle has given many examples of clever, idiomatic translation, has explained foreign customs and institutions, and brought out, systematically, important laws of grammar.

Teachers of French must in the main encourage their students to read widely, and so cannot delay very long on purely grammatical points. But there must always be a safe grammatical foundation, varying in amount according to the aims and circumstances of the instruction; and after the first theoretical work is done, it seems to me advisable, at some time in the lower course, to let the student review the grammar practically by occasional but regular reference to the text under consideration. For such a purpose, Prof. Boïelle's grammatical résumés are very useful. They are not long enough nor numerous enough to be tedious, and besides the teacher will supply plenty of current reading, in which the explanations are as few as possible.

The idiomatic renderings in the Notes will be suggestive and stimulating. It is difficult to lay too much stress upon thoroughly idiomatic translation.

In some cases the note, good enough in itself, seems hardly necessary; as, p. 253 (70, 25), where the regular agreement of *eues* is explained. Similarly we might dispense with the following notes: p. 265 (145, 7): p. 270 (175, 29); p. 273 (196, 16; 198, 9); p. 274 (203, 1; 204, 19); p. 275 (222, 24).

Occasional translations are not happy; for example, p. 236 (4, 3), *je leur ai payé à boire*, *I have stood them drinks*. This has a clever ring, but for the continental customs, it

smacks too much of the bar-room. We might say, *I invited them to drink a glass of wine with me.* P. 237 (5, 3), *as-tu trouvé à qui parler? Have you found Miss Right?* Better, *have you found the right girl?* P. 260 (110, 23), *Je m'en charge, I undertake that it shall be so.* Better, *I answer for it.* P. 264 (143, 16), *je suis reçu au salon de peinture, I have two pictures hung in the Academy.* Better, *my pictures have been accepted by the Academy.* P. 269 (166, 12), *que voulez-vous! What would you have?* Better, *What else could you expect!* P. 272 (191, 5), *en Parisienne comme il faut, into a lady-like Parisian girl* (sic). Geneviève is no longer a girl. Why not say, *into a well-bred Parisian lady*?

Some of the grammatical statements might be modified. P. 256 (90, 20), the explanation of the subjunctive will be clearer, if it be added, than the *relative* denotes *character*. P. 268 (163, 29, v), the example in the text has only *one* infinitive. But these are only a small part of the whole book. The work is admirably done, and will help, not only to instruct pupils of the intermediate grades, but also to stimulate the desire to read more widely in French for the enjoyment of the literature.

WALTER D. TOY.
University of North Carolina.

CORRESPONDENCE.

'TOTE.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—With reference to the frequent discussions concerning the etymology of the provincial word, "tote," meaning to "carry," resumed two years ago in the pages of this journal, vol. vi, pp. 180f., I have thought it of interest to call attention to an instance of the use of this word in the American colonial period which is earlier than any that has ever come under my own observation.—I owe to my brother, Philip A. Bruce, Esq., Corresponding Secretary of the Virginia Historical Society, the communication of this instance which was made in the following terms:

"The word occurs in the 7th clause in the grievances of Gloucester County which were presented to the three Commissioners who had been sent to the colony of Virginia to inquire into the causes of the rebellion of 1676 headed by Nathaniel Bacon. All the counties of the colony were asked to give a statement of their grounds of complaint against the administration of the affairs of Virginia by the men then in authority in the colony. The original of the Gloucester grievances is preserved in the British State Paper Office, Colonial Entry-Book, No. 81, pp. 325–327, February, 1676–77, *7th clause.* A complaint against Major Robert Beverley that when this county had according to order raised 60 armed men to be an outguard for the Governour, who not finding the Governour nor those appointed comanders they were by Beverly comanded to goe to work, fall trees and mawle and *toat* rails which many of them refusing to doe he presently disarm'd them and sent them home at a tyme when this country were infested by the Indians who had but a little before cutt off 6 persons in one family and attempted others. They beg reparation against the said Beverly and his Majesties gracious Pardon for their late defections.'"

The occurrence of the word in a public remonstrance to the King is significant, as showing how firmly fixed it was in popular use in Virginia even at this early date. With regard to the older theory of African origin for the word, my brother calls my attention to the fact that at this time the number of negro slaves in Virginia was still very small, so that negro influence on the speech of the English population would hardly have been strong enough as yet to have added a word to their vocabulary.

Before concluding, I should like to point out what seems to me to be a very important omission in Prof. Baskervill's identification of the word "tote," with the word "tout," as in the phrase, "to tout for custom" (MOD. LANG. NOTES vi, 181)—the omission, I mean, to explain the marked difference in the pronunciation of the two words.

J. DOUGLAS BRUCE.
Bryn Mawr College.

THE AVOWING OF ARTHUR.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The first tale of Bawdewyn of Britain in the Middle English *Avowing of Arthur* (sts. 58–62, Robson, *Three Early English Metrical Romances*, pp. 86–88) is compared by Gaston Paris ('Hist. Litt.,' xxx, 112) with

the twenty-sixth fabliau in Montaiglon's *Recueil général* (i, 294–300). It appears, however, not to have been remarked that the short Latin "tragedy" of the sixty soldiers and the two women (contained in the *Poetria* of Johannes de Garlandia) belongs to the same set of stories. The argument of this tragedy is printed by Rockinger, *Briefsteller und Formelbücher des eilften bis vierzehnten Jahrhunderts*, in *Quellen und Erörterungen zur bayerischen und deutschen Geschichte*, ix (1863), 503, n. 1 (cf. Peiper, Gösche's *Archiv für Litteraturgesch.*, v, 232; Cloetta, *Beiträge zur Litteraturgesch. des Mittelalters und der Renaissance*, i, 126). The tragedy resembles the fabliau more than it does the English story, but has a catastrophe quite different from that of either. If, as Paris is inclined to think, the fabliau and the date in the *Avowing* are founded on an actual occurrence, the tragedy appears to be nearer the facts than they are. It affords a straightforward story, of which the French and English poems may well have been cynical developments.

G. L. KITTREDGE.

Harvard University.

VILLOTTE FRIULANE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Students of Romance lyric poetry will be glad to have their attention called to a collection of *Villotte Friulane* published by Dr. Schatzmayr in the *Zeitschrift des Vereins für Volkskunde* iii, 3. In connection with Jeanroy's discussion of the "aube" (*Origins de la Poesie Lyrique*, p. 69), No. 19, a Matinata, is of particular interest:

"El gial al čante E cri che'l dì—Mandi, ninine, Voi a durmì. Cûr miò dilèt No sta vaì—Mandi, ninine, Devi partì"!

Here, as in a chanson of Vaud to which Jeanroy refers, we have, in place of the lark or the watcher, the cock announcing the dawn. The simplicity of this poem and the absence of the least vestige of ornament, would seem to preclude the probability of its being a derived form. We merely have the situation presented, without any attempt at poetical accompaniments. No. 18, a Serenata, manifests the same character and, in general, this whole collection of Folk-songs, of which a continuation is promised, is one which will well repay study.

LEWIS F. MOTT.

The University of the City of New York.

STAPOL=Patronus.

(Sp. *padron*, Port. *padrão.*)

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Particular interest attaches to the precise meaning of *stapole*, 'Beowulf,' 927, because of its bearing upon the structure of Heorot and the placing of Grendel's arm. Heyne's conception of Heorot depends in its every characteristic feature upon his reading of this word. Th. Miller ('The Position of Grendel's Arm,' *Anglia* xii, 398f.) selects a single gloss, *patronus* (Wright's 'Voc.,' ed. Wülcker, 2d ed. 2 vols., London, 1884, i, 126.8), explains it as a misspelling of *petronus* (cf. Littré, art. *perron*), and accordingly concludes that the word means "flight of steps." We doubt whether, as he says, the collocation of the word in the glossary confirms this—"tectum, valva, patronus, ascensorium, destina." Moreover, Miller overlooks abundance of evidence going to prove that the word means "pillar, post, stake." We review this briefly:—

'Beowulf,' 2719, "stanbogan stapulum fäste; Bede, 'Ecc. Hist.' 520–6, 'He het stapulas assettan (*erectis stipitibus*)'"; Lindisfarne Matthew, xxi. 12., *columbas* glossed "culfra et staplas," through confusion with *columnas*; Wright, *ut cit.*, i. 205.5, *stapol=cione* (that is, Gk. *κίων*, pillar in the Homeric hall, and stake in the ground); ii. 12.49 *batis*, corrected by Somner to *basis*, elsewhere glossed 18.27, 191.-34, 336.34, 357.33, *syl*, 164.31, *post.*

This seems proof enough. But let us look at the single gloss Miller selected, *patronus*, i. 126.8, putting aside, however, his explanation, which involves a hypothetical spelling of a hypothetical word. The word is unknown save in this gloss, and as no Latin authority could be discovered, the thought suggested itself that possibly it might have lived on in one of the Romance dialects in some sense which would throw light on the Anglo-Saxon word. A search proved apparently successful. In Spanish, there is the word *padron* defined ('Nuevo Dicc. de la Lengua Castellana'), "La

columna de piedra con una lápída ó inscripcion que recuerda algun suceso notable"; in Portugese *padrão*, defined ('Dicc. Contemporaneo de Lingua Portugueza') "monumento ordinariamente de pedra que os nossos descobridores levantavam nos logares que descobriam, como signal de dominio e posse." Moraes refers to the 'Lusiad,' v, 78 (Leipzig, 1873, p. 101):—

"Hum padrâo nesta terra alevantámos." This seems to be our word; of its development we may be sure, for it runs parallel with the more familiar *patronus*="patron." Here we should recall Jenning's happy guess ('Das deutsche Haus,' *Quellen u. Forschungen*, No. 47, Strassburg u. London, 1802, p. 171), that if *stapol* means "pillar," *patronus* may indicate that it was one of particular importance like the *fürstul* or "prince-pillar," of the 'Lex Bajuvariorum.'

Old Frisian, Icelandic, Danish afford us uses of our word with similar meanings. In the Low German, it means (1) stocks for shipbuilding, (2) a heap, or pile. From this came its use to denote commodities sold in bulk, a word which passed over into the French *estaple*, whence our similar word, found in the Edwardian Statute Staple, so-called, which ordained that foreigners might buy staples only in certain staple-towns. Arnold ('Beowulf,' 927 N.) speaks of *staples*, erections on which goods were displayed; I find no authority for this.

We have the word today in its original sense in *staple*, the fastening, post of a bed, small shaft of a coal-pit (Wright, 'Prov. Dict'); finally the four posts of a press are called the *staples*, and (a word I believe not included in the dictionaries) carpenters speak of the *staples*, or *staple-posts* of a fence.

So much seems certain,—for Sp. *padron*, Port. *padrão* the true etonym is supplied by Ælfric's gloss, and we may be reasonably sure that *stapol* means "pillar." But this need not commit us to Heyne's *central* pillar, and all he supports upon it,—square hall, wall of vertically planted tree trunks, stone foundation, and awkward and impossible internal arrangement. We know (Weinhold, 'Altnordisches Leben,' Berlin, 1856, p. 239) that in the Scandinavian hall the largest of the double row of pillars came out above the house and was painted and carved.

CLARENCE GRIFFIN CHILD.
Johns Hopkins University.

THE ubi sunt FORMULA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the light of Professor Creiznach's study of the "Gaudeamus," and Dr. Bright's references in MOD. LANG. NOTES viii, 3, one would expect to find many examples of the *ubi sunt* formula in the Middle English lyrics. That such examples do occur in poems, antidating Villon and Ryman by two centuries, is easy to prove.

The formula appears in one of the most charming of early lyrics the "Luve-Ron" by Thomas de Hales ('Old Engl. Misc.,' x, l. 65, p. 95);

Hwer is paris and heleyne.
þat weren so bryht and feyre on bleo.
Amadas. tristram. and dideyne.
yseude. and alle þeo.
Ector wif his scharpe meyne.
and cesar riche of wordes feo.
Heo beoþ iglyden ut of þe reyne.
so þe schef[t] is of þe cleo."

It is interesting to note that this song has been translated into German by ten Brink ('Gesch. der Eng. Lit.,' i., 261), and Englished by his translator, Kennedy (i, 208).

The formula is employed to strike the deepest note in the poem on Death, preserved to us in Cotton MS. Caligula, A. ix, and Jesus Coll. MS. 29 ('Old Engl. Misc.,' p. 168).

It is used with good effect in Harl. MS. 2253 (Böddeker, "Geistliche Lieder," xvii, 121 f., p. 229):

wher beþ hue þat byforen vs were,
Lordes ledyes, þat hauekes bere,
haden feld & wode?
þe ryche ledies in huere bour,
þat wereden gold on huere tressour,
wiþ huere bryhte rode"?

Böddeker proves (p. 460) that nine strophes in the Digby MS. 86, fol. 125, pointed out by Stengel ('Cod. MS. Digby 86,' p. 60), correspond in all essential particulars to the stanza cited and the six following, in the Harleian.

This is noteworthy as the Digby MS. strophes bear the superscription: "ubi sount qui ante nos fueruont"?

FREDERICK TUPPER, JR.

Wells College.

TEAM.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—On page 122 of the present volume Prof, Macmechan mentions the use of "team" for "carriage" as current in Nova Scotia, observing that, apart from the instance he gives, he had never seen this use of the word in print before.

I think I have met with another example, and that in Spenser. In his 'Prothalamion,' l. 60–64. we find:

> "Them seem'd they never saw a sight so fayre,
> Of Fowles so louely, that they sure did deeme
> Them heavenly borne, or to be that same payre
> Which through the skie draw Venus silver Teeme."

S., however, generally uses it in the other sense; as, 'F. Q.,' Book i, iv, 36.

J. H. OTT.

Northwestern University.

PEDAGOGICAL SECTION
OF THE
Modern Language Association of America.

TO THE EDITORS OF MOD. LANG. NOTES:

Sirs:—The pedigogical section of the Modern Language Association will hold its session at the coming meeting of the Association in Washington, on the afternoon of Thursday, Dec. 28. It is hoped that all the members of the association who are in attendance at the annual convention, will aid in the discussion to be opened before this Section. The general topic proposed for discussion is that represented by Prof. Vietor's article in the November issue of *The Educational Review*, entitled, "A New Method of Language Teaching."

It is particularly desired to have discussed the phonetic basis and the inductive study of grammar, on the method outlined by Prof. Vietor. Prof. A. Rambeau, of Johns Hopkins University, will open the discussion on the first of these special topics, with a paper on "The Value of Phonetics In Modern Language Teaching (practical illustrations in regard to French)." Prof. Starr W. Cutting, of Chicago University, will open the discussion of the second special topic, with a paper affirming the proposition that "Elementary Grammar Study Should Be Inductive." All members of the association are cordially invited to take part in the discussion.

CHAS. HARRIS, *President.*

Adelbert College.

BRIEF MENTION.

W. R. Jenkins (New York. Schoenhof: Boston) has secured the services of Dr. Woodward of Columbia College, in editing the novels which he publishes in his series of "Romans choisis." The first thus issued is George Sand's 'Nanon' (number 21 of the series). The text is preceded by a short introduction in English and is followed by abundant and competent notes, which, perhaps, do too much work for the reader if they err at all.

The same firm adds to its "Contes choisis" number 18, 'Près du bonheur' by Henri Ardel, a writer of whom we must confess our ignorance. The volume is annotated, with explanatory and grammatical notes, by E. Rigal.

From D. C. Heath & Co. (Boston, New York, Chicago, London) come a number of texts, many of them edited by English students. These include the episode of the 'Escape of the Duke of Beaufort' in Dumas' 'Vingt ans après,' with notes by D. B. Kitchin; an abridgment of Loti's 'Pêcheur d'Islande,' edited by R. J. Morich; Balzac's 'le Curé de Tours,' annotated by C. R. Carter; a selection from Erckmann-Chatrian's 'Histoire d'un paysan,' edited by W. S. Lyon: and Paul Gervais' 'Un cas de conscience,' with notes, vocabulary and appendices on irregular verbs and pronouns by R. P. Horsley. In addition to these contributions to available French Texts from across the water, are three selections from the same source intended for younger readers and published by the same house. Each of the three contains a vocabulary, and appendices on irregular verbs and

the pronouns. Two of them, 'l'Expédition de La Jeune-Hardie' by Jules Verne, and G. Bruno's 'les Enfants patriotes' are edited by W. S. Lyon. The third is 'Une aventure du célèbre Pierrot' by Alfred Assollant, with notes and vocabulary by R. E. Pain.

From D. C. Heath & Co. come also two texts prepared by American instructors. One, George Sand's 'la Mare au diable,' has an introduction and notes by F. C. de Sumichrast, who laments that he has been forced to expurgate the text to please certain blue stockings in the profession. The other, Beaumarchais' 'le Barbier de Séville,' edited by I. H. B. Spiers, shows the best work of them all. The annotator has gone at his text with a regard to its merit as literature and its place in the history of the stage. He prefaces the play with an excellent introduction and follows it up with judicious notes. All of these texts are in paper covers and are at the uniform price of 25 cents.—Two more publications in Heath's *Modern Language Series* are intended for the use of children. These are Génin's 'le Petit Tailleur Bouton' with notes and vocabulary by W. S. Lyon, and De la Bedollière's 'la Mère Michel et son Chat' with notes and vocabulary by W. H. Wrench. The same appendices appear here as in the other books of the kind.

From Longmans, Green & Co. (New York and London) comes a selection of episodes from George Sand's 'François le Champi,' neatly edited by C. Sankey. Price, 25 cents.

Ginn & Co. have reprinted from Luquiens' 'French Prose of Popular Science' the first selection of that volume, "la Prise de la Bastille" with pagination and notes intact.

PERSONAL.

Dr. C. Alphonso Smith, of Greensborough, N. C., is now Professor of English at the University of Louisiana, Baton Rouge, La. Dr. Smith received his college training at Davidson College, N. C. (A. B., 1884; A. M., 1887), after which he became Principal of the Salem Academy, Johnston Co., N. C. In 1889 he entered the Johns Hopkins University, and during the next four years pursued graduate courses in English, History and German, and during the last two years of this period, also taught the undergraduate classes of the University in English Composition and Rhetoric. In June of the present year he received the degree of Doctor of Philosophy at the Johns Hopkins University; his dissertation on "The Order of Words in Anglo-Saxon Prose" has been published in the *Publications of the Modern Language Association of America*, vol. viii, No. 2.

Dr. A. H. Tolman, of Ripon College, Wisconsin (see MOD. LANG. NOTES, vol. iii, p. 238, vol. iv, pp. 63, 226) has been appointed Assistant Professor of English Literature at the University of Chicago.

Dr. Frank Jewett Mather, Jr. has been appointed Instructor in English at Williams College (Williamstown, Mass.), where he received his college training (A.B., 1889). From 1889 to 1892 Dr. Mather pursued graduate courses at the Johns Hopkins University in English, German and Philosophy, holding the Fellowship in English for the sessions of 1891–92, and receiving the degree of Doctor of Philosophy, June, 1892. His dissertation is entitled "The Conditional Sentence in Anglo-Saxon" (Munich, 1893).

Dr. B. J. Vos, Instructor in German at the Univ. of Chicago during the past year, has been appointed Associate in German in the Johns Hopkins University. Dr. Vos was graduated as A. B. at the Univ. of Michigan in 1888, and pursued graduate studies in the Johns Hopkins University from 1888–1891, holding a fellowship from 1889–91, and receiving the degree of Ph. D. in 1892. During the year 1891–92 he studied at the Univ. of Leipzig under Professors Zarncke, von Bahder and Mogk. His dissertation is a treatment of the "Style and Metrics of Hartmann von Aue, considered as Chronological Tests."

L. Emil Menger has been appointed Instructor in Romance Languages at the Johns Hopkins University. Mr. Menger is a graduate of Mississippi College, Clinton, where he received the degree of A. M. in 1890, and that of Ph. D. from the Johns Hopkins University in 1893, when he presented a thesis entitled:

"The Historical Development of the Possessive Pronoun in Italian." He has also published the following articles: "*E* in tutti *e* tre, tutte *e* tre" and "Some Notes on American Pronunciation of English." Dr. Menger held the position of Instructor in Latin and German at Mary Le Grand Institute, Vicksburg, Miss., from 1888–90.

Dr. C. A. Eggert has been appointed Adjunct Professor of Romance Languages at Vanderbilt University, Nashville, Tenn. Dr. Eggert's training was received at the Gymnasium in Magdeburg; he afterward studied at Paris, and the Universities of Berlin and Heidelberg. In 1868, he received the degree of A. M. from Princeton, N. J.; 1876, that of Ph. D. from the Univ. of Heidelberg, and in 1889 that of LL. B. was conferred on him by the State Univ. of Iowa, in which institution he was Instructor in Political Economy for four years and Professor of Modern Languages for twelve years. For the academic year 1892–93 he was Fellow by Courtesy at the Johns Hopkins Univ. Dr. Eggert has published the following articles: "Modern Languages," "A Plea for Modern Languages," and "The Problem of Higher Education."

Mr. John Edward Kerr, Jr., a young English gentleman resident in New York, who has been for some time engaged in collecting all classes of works—technical, rare and popular—treating of the romances of the Round Table, and especially of the legend of Tristan, has generously transferred his entire collection to the rooms of the Romance department of Columbia College, where he has placed it at the disposition of the instructors and guaduate members of the department for the coming year. Mr. Kerr is himself an enthusiastic student of Old French, and has become an auditor at certain of the courses offered at Columbia.

Mr. H. L. W. Otto, a nephew of the late Germanist, Friedrich Zarncke of Leipzig, has been appointed Instructor in Romance Philology at Cornell University.—Born at Perleberg, Germany, in 1865, Mr. Otto attended the Royal French Gymnasium at Berlin from 1873 to 1884, and devoted himself later on to the study of Romance Philology and History in the Universities of Rostock, Freiburg im Breisgau, Leipzig, Paris (Sorbonne and Collège de France) and Berlin. In 1890 he took the state-examination *pro facultate docendi* at Berlin, and was Instructor in French at the State University of Wisconsin, 1892–1893. In 1892 (cf. MOD. LANG. NOTES, vol. vii, pp. 225–242). He published a folklore essay, "La tradition d'Eginhard et Emma dans la poésie *romancesca* de la péninsule Hispanique."

Dr. Thomas Logie (cf. MOD. LANG. NOTES, vol. v, p. 225) has been appointed Assistant Professor in Modern Languages in Rutgers College, New Brunswick, N. J.

Dr. Hugo A. Rennert. formerly Assistant Professor of Romance Languages and Literature in the University of Pennsylvania (cf. MOD. LANG. NOTES, vol. vii, p. 223), has been elected Professor of Romance Philology in the same University.

Mr. J. Grant Cramer has been appointed Instructor in Modern Languages at Lehigh University, South Bethlehem, Pa. Mr. Cramer spent some time at Boston University, Columbia College and University of the City of New York, from which institution he was graduated in 1889.

Mr. George W. Schmidt has been appointed Instructor in German at Lake Forest University, Ill. Mr. Schmidt received the degree of Ph. B., 1888 and Ph. M., 1891, from Syracuse University, and spent a year as Instructor of German and French at the Northwestern University, Evanston, Ill.

Mr. J. D. Bruner (cf. MOD. LANG. NOTES, vol. iv, p. 258) has been appointed Assistant Professor of Romance Languages in the University of Illinois, Champaign. Mr. Bruner spent three years at Johns Hopkins University, studying the Romance Languages, at which institution he received the degree of Ph. D. in 1893, the subject of his thesis being "The Pestojese Dialect." Dr. Bruner has spent a year in Paris and Florence studying French and Italian, and traveled extensively through Italy.

Mr. Theo. L. Neff has been appointed Associate Professor of Modern Languages at the State University of Iowa. Mr. Neff had his early training at De Pauw University, Ind., where he received the degrees of B. Ph. in 1883 and A.M. in 1886; he also spent one year each at Hannover, Leipzig, and Paris. He was Instructor and later Assistant Professor and then Associate in Modern Languages at De Pauw University, from which institution he was called as Instructor of Modern Languages to the University of Iowa.

INDEX TO VOLUME VIII, 1893.

Acadian Dialects, Two, Compared with the Dialect of Ste. Anne de Beaupré..... 225-230
Albrecht von Eyb, Deutsche Schriften des—..... 155-157
American Pronunciation Again..... 137-141
— Not so very —..... 239-242
de Amici, Edmondo, 'Camilla'..... 62
Anelipeman..... 127
Anglo-Saxon 'Orosius,' A Note on—..... 224
Anschuetz, Rudolf, Boccaccios Novelle vom Falken und ihre Verbreitung in der Litteratur..... 154-155
Ardel, Henri, 'Près du Bonheur'..... 254
Arthur, The Avowing of —..... 251-252
d'Ascoli, Cecco, La Vita e le opere di—..... 216-219
Assolant, Alfred, Une Aventure du célèbre Pierrot. 255

Baig, G. H., The First Germanic Bible. (See Schmidt-Wartenberg)..... 57-58
Balzac, 'La Curé de Tours.'..... 254
Beaumarchais, 'le Barbier de Séville'..... 255
Benedictine Reform of the Tenth Century, History and Texts of the—..... 172-184
Beowulf, on Stopford A. Brooke's—in his 'History of Early English Literature'..... 27-29
— A Note on the—..... 59
Beyer-Passy's 'Elementarbuch des gesprochenen französisch'..... 242-243
Blackburn, F. A., A Note on the Anglo-Saxon 'Orosius'..... 224
Blau, Max, Hermann: 'Deutsche Schriften des Albrecht von Eyb..... 155-157
Boccaccios Novelle vom Falken und ihre Verbreitung in der Litteratur..... 154-155
Bolelle, James, Henri Gréville's Le Moulin Frappier. (See Toy)..... 250-251
de Bornier, Henri, "La Lizardière'..... 30
Bowen, B. L., Keene: 'The Literature of France.' 23-24
" Edwin W., Personal..... 63
Braunholtz, Dr., Corneille's 'Polyeucte'..... 62-63
Breul, Karl, Maria Stuart. (See Schilling)..... 247-249
Bright, J. W., Bierbaum's 'History of the English Language and Literature from the Earliest Times until the Present Day'..... 95
— Champneys: 'History of English'..... 95
— The *Ubi Sunt* formula..... 94
ten Brink, Professor, Personal..... 95
Brooke, Stopford A., On—Beowulf, in his 'History of Early English Literature'..... 27-29
Bruce, J. Douglas, Immediate and Ultimate Source of the Rubrics and Introductions to the Psalms in the Paris Psalter..... 36-41
— 'Tote'..... 251
Brun, Samuel J., Sournéta: Mèste Règé è Moussu Laourèn..... 75-77
Bruner, J. D., The Tonic Personal Pronoun *tu* > *tue* > *tuo* in Old Pistojese..... 49-50
— Manuscripts in the Pistojese Dialect..... 104-107
— Personal..... 256
Bruno, G., 'les Enfants Patriotes'..... 255

Calderon's Theatre, The Sentiment of Honor in—. 77-80
Calkins, Raymond, Nathan der Weise: *Poem* or *Play*?..... 97-103
Carter, C. R., Balzac's 'le Curé de Tours'..... 254
Casteguier, Geo., Extraits Choisis des Œuvres de François Coppée. (See J. A. Fontaine)..... 89-90
Castelli, Guiseppe, Le Vita e le opere di Cecco d'Ascoli. (see Rennert)..... 216-219
Chamberlain, A. F., The Canadian French Dialect of Granby, Province of Quebec..... 16-18
Champneys, Mr., 'History of English: A Sketch of the Origin and Development of the English Language, with Examples down to the Present Day'..... 95
Chase, F. H., The Absolute Participle in Old Eng. 'Apollonius'..... 234-245
Chaucer, Morris-Skeat—, Notes and Queries..... 29-30
— Two—Notes..... 58-59
— Liv og Digtning..... 158
Child, C. G., Fennell: The Stanford Dictionary of Anglicised Words and Phrases..... 114-121
— Stapol- Patronus..... 252-253
"China," The Meaning of the Word—..... 159
Collitz, Hermann, Paul: 'Grundriss der Germanischen Philologie' I..... 50-53
— " " " II..... 80-85
— " " " III..... 108-112
Convention, Tenth Annual—of the Mod. Lang. Asso'n of America..... 33-36
Cook, Albert S., Gollancz: Cynewulf's Christ..... 53-56
— Two Chaucer Notes..... 58-59
— A Note on the Beowulf..... 59
— Dewy-Feathered..... 59-60
— Readings in Ryman's Poems..... 65-66
— Sidney and Giordano Bruno..... 93-94
Coppée, Francois, Extraits Choisis des (Euvres de—..... 89-90
Corneille's 'Polyeucte'..... 62-63
Corson, H., A Primer of English Verse..... 245-247
Coussin, couche, coucher, Etymology of French—.. 150-151
Cramer, J. G., Personal..... 256
Cynewulf's Christ..... 53-56

van Daell, A. N., Legouvé and Labiche: 'La Cigale chez les Fourmis'..... 30
Dano-Norwegian, Grammar of the—Language..... 63
Deghuée, C. J., Joseph Jacob's Translation of Baltasar Gracian's 'Oraculo Manual'..... 126-127
Deutsche Volkslieder..... 90-92
Dewy-Feathered..... 59-60
Dodge, D. K., Sargant: 'Grammar of the Dano-Norwegian Language'..... 63
— Jespersen: Chaucer's Liv og Digtning..... 158
Dumas, 'Vingt ans après'..... 254
Dunlap, C. G., Shakespeariana..... 127

Earle's (Prof.) Doctrine of Bilingualism..... 202-206
Edgren, A. H., 'A Brief Spanish Grammar.' (See Marden)..... 122-124, 222-224
Eggert, C. A., Eduard Maetzner: Obituary..... 30-31
— Hoefft: France, Franceis and Franc *im Rolandsliede*..... 56-57
— Personal..... 256
von Eichendorff, J. F., Aus dem Leben eines Taugenichts. (See Hatfield)..... 155-156
Elias, J., Hermann, M., Szalmatólski, S., Jahresberichte für neuere deutsche Litteraturgeschichte. (See Thomas)..... 186-188
Elnyard..... 128
Emerson, O. F., Prof. Earle's Doctrine of Bilingualism..... 202-206
— Dr. and the "Guide to Pronunciation"..... 73-75
English, On Stopford A. Brooke's Beowulf, in his 'History of Early Literature'..... 27-29
— History of—Language and Literature from the Earliest Times until the Present Day..... 95
— History of—: Sketch of the Origin and Development of the—Language down to the Present Day— 95
— Old—Poetry 159
— The Absolute Participle in Old — 'Apollonius.' 243-245
— A Primer of — Verse..... 245-247
Evangile aux Femmes..... 18-19
— A Hitherto Unpublished Text of the—..... 47-48

Falken und ihre Verbreitung, in der Litteratur, Boccaccios Novelle vom—..... 154-155

Fennell, C. A. M., The Stanford Dictionary of Anglicised Words and Phrases. (See Child). 114–121
Finland, Modern Philology in— 200–202
Fontaine, C., Les Prosateurs français du xix. Siècle. (See J. A. Fontaine) 88–89
Fontaine, Jos, A., Fontaine, C.: Les Prosateurs français du xix. Siècle 88–89
— Casteguier: Extraits Choisis des Œuvres de François Coppée 89–90
Fortier, Alcée, Braunholtz: Corneille's 'Polyeucte.' 62–63
— George Sand 146–148
France, The Literature of— 23–24
—, Franceis and Franc *im Rolandsliede* 56–57
Franzosischen Sprache, Lehrbuch der— 188
Fraser, 'Un Philosophe sous les toits' 224
French Versification, Studies in—. I. 5–9
— " " " II. 129–136
— Realistic Novels, Lectures on— 63
— The Canadian—Dialect of Granby, Province of Quebec 16–18
— Composition, Materials for—. Part V 188
— A Primary—Translation Book 188
— The—Verb 188–189
— Realistic Novels, Lectures on— 63
— Etymology of—*coussin*, *couche*, *coucher* 150–151
— A Reading—Grammar 157

Gaucho, Remarks on the—and his Dialect 9–14
Geddes, Jr., James, Two Acadian French Dialects Compared with the Dialect of Ste. Anne de Beaupré 225–230
Genf und Frankreich, Zur Aussprache des Französischen in— 112–114
Gerber, A., Uncle Remus 125–126
George Sand 146–148
Germanischen Philologie, Grundriss der—. I. 50–53
— " " " II. 80–85
— " " " III. 108–112
— The First Germanic Bible 57–58
— Germanic *Slikta* 62
— Germanic Origins 85–88
Gervais, Paul, 'Un Cas de Conscience' 254
Gilmore, J. H., The Outlines of Rhetoric for Schools and Colleges. (See C. A. Smith) 92
Giordano Bruno, Sidney and— 93–94
Gollancz, Israel, Cynewulf's Christ. (See Cook) 53–56
Gospel, The Etymology of— 45–47
Gothic Emendations 60, 92–93
Gracian's Joseph Jacob's Translation of Baltasar— 'Oraculo Manual' 126–127
Grammar of the Dano-Norwegian Language 63
— Deutsche-, Gotisch, Alt-, Mittel- und Neuhochdeutsch' 192
— A Brief Spanish— 122–124
— A Practical Spanish— 124–125
— A Reading French— 157
Granby, Province of Quebec, The Canadian French Dialect of— 16–18
Grandgent, C. H., The Phonetic Section of the Mod. Lang. Asso'n of America 30
— American Pronunciation Again 137–141
— Materials for French Composition. Part V. (See Schmidt-Wartenberg) 188
Green, B. W., The Meaning of the Word "China" 159
Gréville, Henri, Le Moulin Frappier 250–251
Gummere, F. B., Germanic Origins. (See Hatfield). 85–88

Hale, Udward E., Open and close *e* in the 'Ormulum' 19–23
— Certain Miltonic Conceptions 25–27
Halsey, J. J., Anelipeman 127
Hanscom, Elizabeth D., The Allegory of de Lorris' "Romance of the Rose". 151–153
Harper, Geo. McL., The Legend of the Holy Grail. 158–159
Harris, C., Pedagogical Section of the M. L. A. 254
Harrison, Thos. P., Tenth Annual Convention of the Mod. Lang. Association of America 33–36
— Elnyard 128
Hart, J. M., Gothic Emendations 60
— Scŧr-Heard 61
Hastings, Warren, Macaulay's Essay on— 92
Hatfield, J. T., Gummere: Germanic Origins 85–88
— von Eichendorff: Aus dem Leben eines Taugenichts 155–156
Hay, Henry H., John Shakespeare 62
Herdler, A. W., Personal 30
— The Sentiment of Honor in Calderon's Theatre. 77–80
— Stendhal— 185–186
Hermann, Max, 'Deutsche Schriften des Albrecht von Eyb. (See Blau) 155–157
Herrmann, M. Elias, J.—Szalmatólski: Jahresberichte für neuere Litteraturgeschichte. (See Thomas) 186–188
Heyse, Paul: 'Merlin' 43–44
Hispano-Americanos, Tesoro de voces y Provincialismos— 24–25
Hoefft, Carl Th., France, Franceis and Franc *im Rolandsliede*. (See Eggert) 56–57
Hohlfeld, A. R., Studies in French Versification. I. 5–9
— " " " " II. 129–136
— Gothic Emendations 92–93
Holy Grail, The Legend of the— 158–159
Horsley, R. P., Gervais' 'Un cas de Conscience.' 254
Huss, H. C. O., Paul Heyse's 'Merlin' 43–44
— "Wie ich beharre bin ich knecht" 184

Inland—Shakespeariana 14–15

von Jagemann, H. C. G., Gothic Emendations 93
Jahresberichte für neuere Litteraturgeschichte 186–188
Jenkins, Thos. A., Etymology of French *coussin*, *couche*, *coucher* 150–151
Jespersen, Dr. Otto, Personal 192
— Chaucer's Liv og Digtning. (See Dodge) 158
Joseph Jacob's Translation of Baltasor Gracian's 'Oraculo Manual' 126–127
Journal Notices 32, 64, 96, 160,

Karsten, Gustaf, Germanic *slikta* 62
Keene, H. G., 'The Literature of France.' (See Bowen) 23–24
Keidel, George C., The "Evangile aux Femmes". 18–19
— A Hitherto Unpublished Text of the "Evangile aux Femmes" 47–48
— The St. Alexis Legend 148–150
Kelle, Johann, Geschichte der deutschen Litteratur. (See von Klenze) 249–250
Kerr, Jr., J. E., Personal 256
Kitchen, D. B., Dumas' 'Vingt ans après' 254
Kittredge, George Lyman, "To take time by the forelock" 230–235
— The Avowing of Arthur 251–252
von Klenze, C., Kelle: Geschichte der deutschen Litteratur 249–250
Knight of the Swan, on the Italian Metrical Version of the— 238–239
Koschwitz, E., Zur Aussprache des Franzosischen in Genf und Frankreich. (See Lewis) 112–114
Krüger, A. G., on the Italian Metrical Version of the Knight ef the Swan 238–239

de Laguna, Laura, Chanson de Roland 190–192
Larpent, G. de H., and W. S. Lyon, 'A Primary French Translation Book.' (See Schmidt-Wartenberg) 188
Learned, M. D., 'The Saga of Walther of Aquitaine.' (See Vos) 189–190
Legouvé and Labiche, 'La Cigale chez les Fourmis.' 30
Lentzner, Carlos, Tesoro de voces y Provincialismos Hispano-Americanos. (See Rennert) 24–25
— Observations on the Spanish Language in Guatemala 41–43
— Personal 192
Lewis, E. S., Koschwitz: Zur Aussprache des Französischen in Genf und Frankreich 112–114
Logeman, A., The Etymology of Gospel 45–47
Logie, T., Personal 256
Lope de Vega's Commedia "Santiago el Verde" 166–172
de Lorris' "Romance of the Rose," The Allegory of— 151–153
Loti, 'Pêcheur d'Island' 254
Luquiens, 'La Prise de la Bastille' 255
Lyon, W. S. and G. de H. Larpent, 'A Primary French Translation book.' (See Schmidt-Wartenberg) 188
—Erckmann Chatrians's 'Histoire d'un Paysun'. 254
— Verne's 'L'Expedition de La Jeune-Hardie'... 255
— Bruno's 'Les Enfants Patriotes' 255

Lyon, W. S. and G. D. H., Chénin's 'La Petit Tailleur Bouton'..... 255
McClumpha, Charles Flint, On Stopford A. Brooke's Beowulf in his 'History of Early English Literature'..... 27-29
Macaulay's Essay on Warren Hastings..... 92
Macmechan, Archibald, The Morris-Skeat Chaucer, Notes and Queries..... 29-30
— Team..... 61
— Personal..... 63
Maetzner, Eduard, Obituary..... 30-31
Mackin, Alexander, Macaulay's Essay on Warren Hastings..... 92
Magill, Edward H., Reading French Grammar. (See Super)..... 157
— Sarcey: 'Le piano de Jeanne' and 'Qui perd gagne.' (See Super)..... 157-158
Manning, E. W., 'A Practical Spanish Grammar.' (See Marden)..... 124-125
Marden, C. C., Edgren: 'A Brief Spanish Grammar'..... 122-124, 222-224
— Manning: 'A Practical Spanish Grammar'..... 124-125
Mather, Jr., F. J., Personal..... 255
Matzke, John E., Edmondo de Amici's 'Camilla'. 62
— Personal..... 192
Menger, L. E., Personal..... 255
Merlin, Paul Heyse's..... 43-44
Miltonic, Certain—Conceptions..... 25-27
Mod. Lang. Association of America: The Phonetic Section..... 30
— Tenth Annual Convention of the—..... 33-36
— Next Meeting of—..... 224
— Pedagogical Section..... 254
Morich, R. J., Loti's 'P cheur d'Islande'..... 254
Morris-Skeat Chaucer, Notes and Queries..... 29-30
Mott, Lewis F., Shakespeariana—*Inland*..... 14-15
— Villotte Friulane..... 252

Napier, A. S., Fragment of an Ælfric Manuscript. 199-200
Nathan der Weise: *Poem or Play*..... 97-103
Neff. L., Personal..... 256

Ormulum. Open and Close *e* in the—..... 19 23
'Orosius' A Note on the Anglo-Saxon—..... 224
Ott, J. H., Team..... 254
Otto, H.. Modern Philology in Finland..... 200-202
—, H. L. W., Personal..... 256

Page, F. M., Remarks on the Gaucho and his Dialect..... 9-14
Pain, R., Assolant: Une Aventure du célèbre Pierrot..... 255
Palmer, Arthur H., Scûrheard..... 61
— White, H. S., Deutsche Volkslieder..... 90-92
Paris Psalter, Immediate and Ultimate Source of the Rubrics and Introductions to the Psalms in the—..... 36-41
Parsons, Jas. C., English Versification. (See Tolman)..... 219-222
Paul, Hermann, Grundriss der Germanischen Philologie. (See Collitz). I..... 50-53
— " " " II..... 80-85
— " " " III..... 108-112
Peele's "Arraignment of Paris," The Source of..— 103-104
Phonetics and "Reform—Method. I..... 161-166
— " " II..... 193-199
Pietsch, Karl, Source of the Idiom to "take time by the forelock"..... 235-238
Pistojese, The Tonic Personal Pronoun *tu* > *tue* > *tuo* in Old—..... 49-50
— Manuscripts in the—Dialect..... 104-107
'Polyeucte'..... 62-63
Porter, Samuel, Dr. Emerson and the "Guide to Pronunciation"..... 73-75
Pronunciation, American—Again..... 137-141
— Dr. Emerson and the "Guide to—"..... 73-75
Prosateurs (Les) français du xix. Siècle..... 88 89

Rambeau, Adolph, Personal..... 30
— Phonetics and "Reform—Method." I..... 161-166
— " " " " II..... 193-199
— Beyer-Passy's 'Elementarbuch des gesprochenen französisch'..... 242-243
Rennert, Hugo A., Lentzner: Tesoro de voces y Provincialismos Hispano-Americanos..... 24-25
— The Spanish Drama..... 66-72
— Steffens: Rotrou-Studien..... 153-154
— Anscheutz: Boccaccios Novelle vom Falken und ihre Verbreitung in der Litteratur..... 154-155
— Lope de Vega's Commedia "Santiago el Verde." 166-172
— Castelli: La vita le opere di Cecco d'Ascoli.... 216-219
Rhetoric, The Outlines of—for Schools and Colleges. 92
Rigal, E., Ardel's 'Près du Bonheur'..... 254
Roland, Chanson de—..... 190-192
Rolandsliede, France, Franceis and Franc im—... 56-57
"Romance of the Rose," The Allegory of de Lorris'—..... 151-153
Romance Philology, Grundriss der—..... 206-216
Rossmann, Ph., and Dr. F. Schmidt, 'Lehrbuch der französischen Sprache.' (See Schmidt-Wartenberg)..... 188
Rotrou-Studien..... 153-154
Ryman's Poems, Readings in—..... 65-66

Sand, George, Nanon..... 254
— La Mare au Diable..... 255
— François le Champi..... 255
Sankey, C., Sand's 'François le Champi'..... 255
Sarcey, Francisque, 'Le Piano de Jeanne' and 'Qui perd gagne'..... 157-158
Sargant, J. Y., 'Grammar of the Dano-Norwegian Language'..... 63
Schèle de Vere, M., 'The French Verb.' (See Schmidt-Wartenberg)..... 188-189
Schelling, F. E., The Source of Peele's "Arraignment of Paris"..... 103-104
Schmidt, G. W. Personal..... 256
Schmidt, F., and Dr. Ph. Rossmann, 'Lehrbuch der französischen Sprache.' (See Schmidt-Wartenberg)..... 188
Schilling, H. K., Breul; Maria Stuart..... 247-249
Schönfeld, Hermann, Personal..... 30
Scûr-Heard..... 91
Scûrheard..... 61
Shakespeare, John..... 62
Shakespeariana—*Inland*..... 14-15
— " 127
Sidney and Giordano Bruno..... 93-94
Schmidt-Wartenberg, H., Balg: The First Germanic Bible..... 57-58
— Gothic Emendations..... 93
— Rossmann-Schmidt: Lehrbuch der französischen Sprache..... 188
— Grandgent: Materials for French Composition.v. 188
— Lyon-Larpent: A Primary French Translation Book..... 188
— Schèle de Vere: The French Verb..... 188-189
— Personal..... 192
Smith, C. Alfonso, Gilmore: 'The Outlines of Rhetoric for Schools and Colleges'..... 92
— Mackie: Macaulay's Essay on Warren Hastings. 92
— Personal..... 255
Sournéta: Mèste Régé è Moussu Laourin..... 75-77
Spain, The Origin of the Pastoral Novels in—..... 1-5
Spanish Language in Guatemala, Observations on the—..... 41-43
— Drama..... 66-72
— A Brief—Grammar..... 122-124
— Practical—Grammar..... 124-125
— Grammar..... 222-224
Spiers, I. H. B., Beaumarchais' 'Le Barbier de Seville'..... 255
St. Alexis Legend..... 148-150
Stanford (The) Dictionary of Anglicised Words and Phrases..... 114-121
Stapol—Patronus..... 252-253
Steffens, Georg, Rotrou-Studien. (See Rennert).. 153-154
Stendhal..... 185-186
Stengel, E., Grundriss der romanischen Philologie. (See Warren)..... 206-216
Strunk, Jr., Wm., Gothic Emendations..... 60
Stuart, Maria..... 247-249
de Summichrast, Sand's 'la mare au Diable'..... 255
Super, O. B., Magill: Reading French Grammar.. 157
— Magill: Sarcey's 'Le Piano de Jeanne,' and 'Qui perd gagne'..... 157-158
Symington, Jr., W. Stuart, Personal..... 192

Swiggett, G. L., Old English Poetry..... 159
Szalmatólski, S., Elias, J., Hermann, M.: Jahresbericht für neuere Litteraturgeschichte. (See Thomas)..... 186–188

Taugenichts, Aus dem Leben eines—..... 155–156
Team 61, 254
Thomas, Calvin, Elias-Hermann-Szalmatólski: 'Jahresberichte für neuere deutsche Litteraturgeschichte..... 186–188
Time, To take — by the Forelock.....230–235; 235–238
Todd, Henry Alfred, Personal..... 192
— Fraser: 'Un Philosophe sous les toits'..... 224
Tolman, A. K., Parsons: English Versification... 219–222
— Corson: A Primer of English Verse..... 245–247
— Personal..... 255
'Tote'..... 251
Toy, W. D., Bolelle: Gréville's Le Moulin Frappier..... 250–251
Tupper, Jr., Frederick, History and Texts of the Benedictine Reform of the Tenth Century... 172–184
— The Ubi Sunt Formula..... 253–254

Ubi Sunt (The) Formula.....94, 253–254
Uncle Remus..... ..... 94–95, 125–126

Verne, Jules, 'L'Expédition de la Jeune Hardie' 255
Versification, English. (see Tolman)..... 219–222
Villotte Fruilane..... 252
Vos, B. J., Learned: 'The Saga of Walther of Aquitaine'..... 189–190
— Wilmann's 'Deutsche Grammatik, Gotisch, Alt-, Mittel- und Neuhochdeutsch'... 192
— Personal..... 255

Walther of Aquitaine, The Saga of—..... 189–190
Warren, F. M., The Origin of the Pastoral Novels in Spain..... 1–5
— Bornier: 'La Lizardière'..... 30
— Van Daell: Legouvé and Labiche's La Cigale chez les Fourmis'..... 30
— Lectures on French Novels..... 63
— Uncle Remus..... 94–95
— Stengel: Grundriss der romanischen Philoiogie. 206–216
White, Horatio Stevens, 'Deutsche Volkslieder. (See Palmer)..... 90–92
"Wie ich beharre bin ich knecht"..... 184
Wightman, John R., Personal..... 192
Williams, R. O., Not so very American..... 239–242
Wilmann: 'Deutsche Grammatik Gotisch, Alt-, Mittel- und Neuhochdeutsch'..... 192
Woodward, Dr., Sand's 'Nanon'..... 254
Wrench, W. H., Bedollière's 'la Mère Michel et son Chat'..... 255